MUSICAL
COURIER
REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

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DONALD GRAMM

n This Issue

TO THE
YOUNG A
by
Mischa Elm

MEET MUSICAL COURIER'S NEW PUBLISHER

Lisa Roma Trompeter

MUSICAL COURIER takes particular pride this month in introducing to its many readers Mrs. Lisa Roma Trompeter.

Long an established figure in the world of music, Mrs. Trompeter brings to her new role as publisher a background especially suited to a magazine which for 78 years has serviced all aspects of international music.

As a performer, Philadelphia-born Lisa Roma sang leading roles at the Berlin Staats-Opera and with the Philadelphia Grand Opera Company. When Maurice Ravel made his only American tour, he chose Lisa Roma to interpret his songs in sixty appearances with symphonic groups and in concert, with the composer himself conducting and at the piano. In opera, oratorio and concert, she appeared with Gigli, Tibbett, Schumann-Heink, John Charles Thomas, Casals, Victor Herbert, and many others. She has sung with the symphonies of Boston, Philadelphia, Chicago, Cleveland, San Francisco, New York, and with the Metropolitan Opera and Hollywood Bowl symphonies.

As an educator, she was Professor of Singing and Adjunct Professor of Voice at the University of Southern California, and is an Honorary Member of Sigma Alpha Iota Fraternity.

She is the author of "The Science and Art of Singing," published by G. Schirmer, royalties from which form the basis of the Lisa Roma scholarship fund at the University of Southern California and other schools.

As a patron of the arts, Lisa Roma Trompeter has been the guiding spirit behind many prominent artists of our day and was instrumental in starting the great career of Marian Anderson, as Miss Anderson acknowledges in her recent biography. She is especially interested in young artists and believes that "It is our duty to foster young artists and create as many opportunities as possible for the growth and sustenance of musical talent."

As the new publisher of America's oldest and most respected music publication, she says: "I welcome this supreme opportunity to serve the cause of music so near and dear to my heart. It shall be my privileged joy to work with, by, and for every facet of music."

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August, 1958
Seventy-eighth Year

nothing but

Ford Foundation Announces Program for U. S. Musical Artists

W. McNeil Lowry, Director of the Ford Foundation's Humanities and Art program, announced on July 27 that the Foundation has sent letters to several hundred performing artists, conductors, critics, music educators and other qualified persons in the field of music throughout the United States asking them to nominate vocalists, pianists, string, woodwind and brass instrumentalists for awards of $5,000. Those eligible for nomination must be American artists (U. S. citizens) whose abilities have been widely recognized on the concert stage but who have not yet achieved the peak of their potential musical reputation. Direct applications by individual candidates will not be accepted by the Foundation. The closing date for the receipt of nominations by the Ford Foundation is Oct. 15, 1958.

From these nominations, a panel of consultants to the Foundation will make recommendations and ten performing musical artists will be chosen. Selection will be made solely upon criteria of merit but an effort will be made to have some range of instruments represented as the specialties of the artists chosen. The artists selected will be asked to suggest names of American composers to write compositions for them to perform with orchestra. The Foundation will offer a total of ten commissions to the composers agreed upon by the artists and the Foundation.

Each of ten orchestras throughout the country has agreed to present three of the ten compositions with the performing artist for whom the work has written as soloist. Costs of the commissions and of the additional rehearsal time required for the orchestras' performance will be borne by the Foundation. The $5,000 award to the performing artists will make it unnecessary for the orchestras to pay fees to the soloists for the three agreed performances, and will enable the artists to devote considerable time to the expansion of their personal repertoire as well as to learn the new composition.

It is expected that the ten artists selected from the nominations will be announced early in 1959. Compositions commissioned under the program will probably not be ready for performance before the concert season of 1960-61. The participating orchestras and soloists may schedule the three agreed performances over the seasons of 1960-61 and 1961-62.

Following is a list of orchestras participating in the program: Atlanta Symphony Orchestra, Denver Symphony, Detroit Symphony Orchestra, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic, New York Philharmonic, Pittsburgh Symphony, San Antonio Symphony, and the Seattle Symphony Orchestra.

Barrett Plans Concerts at "Neighborhood Movie Prices"

In the belief that many New Yorkers are kept out of concert halls because of prohibitive ticket prices, the Herbert Barrett Management has scheduled for the 1958-59 season a series of four Carnegie Hall concerts for a total of $5. The Herbert Barrett Carnegie Hall Subscription Series will offer mezzo-soprano Jennie Tourel (Oct. 21), pianist Moura Lympany (Dec. 1), violinist Joseph Fuchs (Jan. 12), and the Clarion Concerts Orchestra and Chorus under Newell Jenkins (Mar. 1) in the official opening of the 1959 New York Handel Festival. Individual tickets for the series are topped at $1.50.

On his recent annual European talent scouting trip, Columbia Artist Management Vice President ANDRÉ MERTENS *dropped in to chat with old friend, Austrian Chancellor, His Excellency Dr. Julius Raab, under whose patronage "Vienna on Parade" toured the U. S. earlier in the year.*

8 Singers Chosen for Menotti Premiere

NBC Opera Company producer Samuel Chotzinoff and the composer announce the following singers for premiere performances of Gian-Carlo Menotti's new opera, "Maria Golovin," at the Brussels World Fair, Aug. 20-31: Franca Duval, Richard Cross, James Loomis, Patricia Neway, Ruth Kobart, Genia Las, Herbert Handt and William Chapman. Since performances will be given eight times a week, there will be two complete alternating casts. Rouben Ter-Aruntunian will design sets and costumes, Peter Herman Adler and Herbert Grossman will alternate as conductors, and Menotti himself will stage the work.

Pianist LEONARD PENNARIO *joins Mr. & Mrs.* JASCHA HEIFETZ *at the recent reception supper dance given for the violinist by the Hollywood Bowl committee.*

Ronald Wilford New Head of Broadway Theatre Alliance

Columbia Artists Management announces the appointment of Ronald A. Wilford as Managing Director of its theatrical booking subsidiary, Broadway Theatre Alliance, effective July 1, 1958. Mr. Wilford will dissolve the concert end of his own theatrical and concert agency at the end of the 1958-59 season and will continue as manager of Marcel Marceau, French pantomimist. He was instrumental in introducing to the U. S. Nicolai Gedda, Anita Cerquetti and Andre Cluytens, and his roster includes Cornell MacNeil, Donald Gramm, Margaret Harshaw, Michael Tree, Byron Janis and the New York Pro Musica.

the news

Chris Nelson

Impresario S. HUROK *was recently honored by Boston University with their Honorary Doctorate of Humanities degree.*

"Murder in the Cathedral" Premiere at Ellenville, N. Y.

Italian composer Ildebrando Pizzetti's new opera, "Murder in the Cathedral," based on the verse drama by T. S. Eliot, will have its American premiere at the Empire State Music Festival, Ellenville, N. Y., on Thursday, Aug. 14, with a second performance on Aug. 17. "Assassinio nella Cattedrale" was successfully produced at La Scale, Milan, last winter. Conductor for the first U. S. performance will be Laszlo Halasz.

Artists: At Home and Abroad

■ **Eleanor Steber** to sing an all-Mozart program while in Salzburg for the European "Vanessa" premiere. . . . Violinist **Zvi Zeitlin** now in the midst of his fourth consecutive Latin American tour. . . . In London, on June 15, baritone **James Pease** married Royal Opera soprano Adele Leigh. . . . **Jennie Tourel** replaced Elisabeth Schwarzkopf in a concert at the Hollywood Bowl on July 17, the second time in a month that Jennie pinch-hitted for the indisposed Elisabeth. . . . Basso-Buffo **Salvatore Baccaloni** to tickle San Franciscans as Dr. Bartolo in "The Barber of Seville" when the opera season opens there. . . . French Horn virtuoso **Joseph Eger** off to Chicago's Grant Park with a program of rare works. . . . **Dorothy Kirsten** brightening the summer scene on NBC-TV's Chevy Show and as "Butterfly" in Cincinnati. . . . Pianist **Dorothy Simpson** made her Lewisohn Stadium debut on July 22 playing the Beethoven C minor Concerto. . . . Young Dutch dancer **Dirk Sanders** is the latest addition to Mary Martin's troupe. The Mary is readying for her fall concert debut by having Mainbocher stitch up some lovelies. . . . Pianist **Andor Foldes** eyeing a Far East tour in the Spring of '59 after his European jaunt.

■ **Adele Addison** married on June 29 to Norman Burger, Associate Professor at New York University. . . . **The San Francisco Ballet** now touring Latin America for three and a half months. . . . At Edinburg next month, **Wolfgang Windgassen** will sing Tristan to two difficult Isoldes; **Martha Moedl** and **Astrid Varnay.** . . . Organist **E. Power Biggs,** recently played the first concert on the rebuilt organ at the Old North Church in Boston. . . . **Frances Archer** (of Archer & Gile) off to the Southwest to delve in Indian lore, while partner **Beverly** remains with the Manhattan savages. . . . **Lawrence Winters** to make his San Francisco Opera debut as baritone star of the premiere of Orff's "Die Kluge." . . . Violinist **Sylvia Rosenberg** concertizing at Brussels Fair under auspices of La Semaine de Culture Feminine. . . . **The Stanley Quartet** (of the U. of Mich.) just back from a six-weeks South American tour. . . . **Victoria de los Angeles** to sing the role of Salud in de Falla's "La Vida Breve" at Edinburgh next month. . . . **The Gilbert & Sullivan Duo** (Helen Roberts, Richard Walker) starred in and directed 9 G. & S. operettas during their 18-month Australian tenure. . . . **McHenry Boatwright** off to Japan after his August 28 Hollywood Bowl appearance in the Verdi Requiem. . . . Tenor **Charles Everett** now touring the South and Southwest.

Elections and Appointments

The country-wire **AGMA** voting for its National Board of Governors resulted in the election of the following: *New York:* Ralph Herbert, Frances Bible, Mara Yavne, John Trehy, Joseph Hancock, Robert Ackert, Rosa Rolland, Harry Jones, Hubert Farrington, Alec Templeton. *Los Angeles:* Richard Robinson, Serge Oukrainsky, Robert Oliver, John Radic. *San Francisco:* Winter Andersen, Galliano Daneluz, Paul Guenter, John E. Taylor. *Chicago:* Orrin Kayan. *Philadelphia:* Walter Fredericks. *New Orleans:* Arthur Cosenza, Arthur Winteler.

David Madison, with the Philadelphia Orchestra for 31 years, has been named acting concertmaster of the orchestra for 1958-59. . . . **A. Walter Kramer** has succeeded Norman Dello Joio as President of the Musicians Club of New York. . . . **The New York Singing Teachers' Association** new officers are Burton Cornwall, Pres.; Romley Fell, Sarah Peck More, Earl Rogers, Vice-Presidents; Violet Johnson, Treasurer; Ethel Wright Fuson, Corr. Secretary; Constance Eberhart, Rec. Secretary; Floyd Worthington, Registrar. . . . **The American Matthay Association** (this year celebrating the centenary of the birth of Tobias Matthay, teacher, author and founder of the Matthay Pianoforte School in London) announces its new officers as Baldura S. Tatum, Pres.; Julian DeGray, Vice-Pres.; Helen Parker Ford, Secretary; John Meetch Stroup, Treas.; Kenneth Ross, Editor of *The Matthay News;* and Directors Stanley Sprenger, Jean Wilder, Ray

NATIONAL ARTISTS CORPORATION PRESIDENT LUBEN VICHY *greeting regionals and Division Managers at the recent conference for Civic Regional Directors. At the initial session Mr. Vichey announced the appointment of four new Division Managers: Mrs. Benita Shields, Roy Williams, Paul Fairly, Robert Misenheimer. New Regional Directors are Miss Greta Skoog, Miss Virginia Springgate, Mrs. Grace Ruth, Mr. John Butler, Mrs. Roscoe Clark, Mrs. Helen Snyder. Mr. Vichey also announced plans for a new policy of operation for Civic Concert Service whereby there will be a broader participation in the management of the organization with increased responsibility for divisional and regional managers.*

Lev, Florence Amber, Cara Verson, Hazel Gustafson.

Music Business Notes

■ **Kurt Weinhold,** Vice President of Columbia Artists Management, awarded the Federal Republic of Germany's Knight's Cross First Class of the Order of Merit of West Germany. The award was presented by Federal Republic President Theodor Heuss, in recognition of Weinhold's activities in cultural exchanges between the U. S. and Germany. . . . **Dorothy Dickhaut,** concert manager of New York's Town Hall, will retire on Sept. 1 after 37 years with this famous concert hall. . . . **Frederick Steinway** has been appointed Manager of the Steinway Concert and Artist Department. . . . **Richard M. Cisek** appointed Director of Publicity, Promotion and Advertising for the Minneapolis Symphony Orchestra. . . . Music editor, writer, and conductor **Nicolas Slonimsky** appointed to the Encyclopedia Britannica's Advisory Board as consultant on American music. . . . **Roger Englander** signed for a second season as the producer of the Little Orchestra Society Children's Concerts, Thomas Scherman, conductor.

Conductors

■ **Jonal Perlea** will conduct five performances of Mozart's "The Magic Flute" at Aix-la-Provence in late summer before resuming directorial duties at the Manhattan School of Music. . . . **Julius Rudel** home from Brussels to direct three of the six operas scheduled for Chautaqua's 85th season. . . . **Antal Dorati,** wife, and daughter vacationed near Rome after his two-months tour with the Philharmonia Hungarica Orchestra composed of refugees from the 1956 Hungarian uprising. . . . **James Dixon,** leader of the State University tional Symphony Orchestra of Greece of Iowa Symphony, to conduct the National Symphony Orchestra of Greece for the second time in an August radio broadcast. . . . **Bruno Walter** to conduct Verdi's "Requiem Mass" in two special performances in the coming Met season, with soloists Zinka Milanov, Rosalind Elias, Carlo Bergonzi, Giorgio Tozzi. . . . **Frieder Weissmann** off to lead the Santa Cecilia Orchestra in Rome and opera performances in Amsterdam. . . . **Wilfrid Pelletier** opened the Connecticut Symphony "Pops" concert on July 11, with Licia Albanese as soloist. . . . **William Strickland** invited to return to conduct the Manila Symphony, the Japan Philharmonic, and the Seoul Philharmonic. . . . **Henry Janiec,** currently conducting at Chautauqua, has been named music director of the Charlotte, N. C., Symphony for the 58-59 season. . . . **Milton Katims** back in the U.S. in August for this fifth consecutive engagement at Chicago's Grant Park. . . . Russian conductor **Kiril Kondrashin** (of Van Cliburn fame) to fill U.S. orchestra and opera engagements this fall. . . . **Fritz Reiner** will lead his Chicago Symphony on a European tour in late summer of 1959, sponsored by ANTA. . . . Fabien Sevitzky, with pianist Julius Katchen, recently presented an all-Gershwin concert at the Teatro Comunale, Bologna, Italy.

Composers

■ **Lukas Foss** has been commissioned to write an orchestral work for world-premiering at the 30th Biennial Convention of the National Federation of Music Clubs to be held in San Diego, Calif., next April. . . . **Benjamin Lees,** who became the first American to receive London's Sir Arnold Bax Society Fedal on May 14, has been commissioned by the Louisville Symphony to write his symphony No. 2. . . . **Arkadie Kougell** premiered his "Poeme" for cello and harp with the Woodstock, N. Y., Chamber Music Society; soloists were Mildred Dilling, harp, and son Alexander Kougell, cello. . . . **Johan Franco's** Symphony No. 5 ("The Cosmos") to be premiered Sept. 4 in the Netherlands by Henri Arenda and the Noord Hollands Philharmonic. . . . **Franz Waxman** to Europe to do the score for the Audrey Hepburn starrer, "The Nun's Story," then on to Venice for an Aug. 20 marriage to Lella Simone. . . . **Joseph Wagner's** "Sonata with Differences" for two pianos given its first performance on July 24 over N.Y. radio station WQXR. . . . **Grace Bush's** address before the Woman's Club of the Institute of Religious Science featured her own sacred songs. . . . **Elliott Carter, Lukas Foss, Roger Sessions, Darius Milhaud and Charles Jones** all conducted last month at the Aspen (Colo.) Music Festival's Conference of American Music. . . . **Dr. Paul Fetler's** cantata, "Of Earth's Image," premiered on May 2 by the Civic Orchestra of Minneapolis. . . . **Robert Rohe's** "The Land of Bottle," written for symphony orchestra, narrator and four soloists (who play a double quartet of pop bottles)to have an August premiere in New Orleans by the Crescent City Summer "Pops" Orchestra; Boosey & Hawkes will publish the score.

OBITUARIES

Romano Romani, 74, composer, conductor and prominent voice teacher, pupils included Rosa Ponselle, Zinka Milanov, Vivian Della Chiesa, Maria Telva, wrote operas "Zulma," "Rosana" and "Fedra," protegee of Puccini, studied at Royal Conservatory of Naples; July 5, Stevenson, Md.

Hazel Marie Gruppe, 63, pianist and singer; June 29, Utica, N. Y.

Jose Pablo Moncaya, 45, composer, former head of National Conservatory of Music in Mexico; June 16, Mexico City.

Ralph Edson, 67, master of properties at the Metropolitan Opera, with company since 1914; June 24, N. Y.

Max Graf, 85, author and dean of music critics in Vienna for seventy years, wrote for numerous foreign dailies and magazines, from 1939-1947 taught at New School for Social Research in New York, Carnegie Institute of Technology in Pittsburgh and Temple University in Philadelphia, father of Dr. Herbert Graf, Met stage director; June 23, Vienna.

Armas Jarnefelt, 89, Swedish composer-conductor, particularly noted for his songs, also wrote orchestral works, film music, for more than 25 years conductor of the Royal Opera House in Stockholm; June 23, Stockholm.

Looking north on Michigan Boulevard with Roosevelt U. Building at left.

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TO THE YOUNG ARTIST

by MISCHA ELMAN

An address to the graduating class of Combs College of Music, Philadelphia, which recently honored Mr. Elman with a doctor's degree in music.

I AM keenly sensitive of the honor you have bestowed on me, and I feel rather embarrassed in being called upon to address a body of students who are about to embark on the road of musical life fortified with diplomas. My own life and education, both musical and scholastic, had nothing of the academic or formal in it. In short, the man who now stands before you has no diploma. I hope that this admission will not make you think less of me. I do wish, however, to congratulate all of you who have successfully toiled to attain this goal.

Your diploma is a sort of symbolic "passport" on your road. You should repair to your various homes with determination to take an active part in the musical development of your community, to influence musical activity as a cultural force. If you can make your influence such that your community will seek to be guided by you in unfolding for them the gamut of human emotions which is inherent in the works of the great composers, you will enrich their lives and receive their gratitude.

Before you, doubtless, lie toils and disappointments for which you must be prepared. This is not an easy road, but there are great compensations to those who have the talent and serious purpose. Always remember that it is ***ART*** which keeps civilization alive, not commerce!

■ This brings me to the matter of contests in art—a subject highlighted by recent news events. We have had lately a much publicized contest winner among us—Van Cliburn. I consider young Cliburn an enormously gifted pianist, and what I am about to say is no reflection whatever on him as a performer or as a personality. He is only a symbol in present day world tensions.

I caution you—do not ever become discouraged if you did not win a musical performance contest! In principle I am opposed to such contests. They have their place in sports, where it is possible to see a horse or an athlete reach the finish line so many seconds ahead of his opponents, or where one may count the number of successful goal shots as in basketball or in hockey. Music is *not* a sport, it is an emotional experience—something we hear and feel—and the impression a musical performance makes on one listener may be different from that made on another. I am convinced that the fact that a performer wins a musical contest does not necessarily make him the "champion," as it were, even though the jury may agree unanimously on their verdict. The very nature of music makes it impossible to judge performances fairly by contests. As a matter of fact, I do not recall any great artist of the last few decades whose reputation was enhanced by his winning a contest. On the contrary, it will interest you to know that in a competition for musical composition in Russia years ago, Tchaikovsky received only a Silver medal while an unknown composer whose name now completely escapes me, won the Gold medal. Likewise, the eminent French composer Camille Saint-Saens, failed in his two competitions for the coveted Grand Prix de Rome. The winner in each case was a composer who has never been heard of since.

Contests, such as the one in Moscow recently, place an enormous burden on the winner, who must find it an ever greater strain in trying to live up to the standard of excellence expected of him. At the same time, a winner who receives world acclaim and enormous clatter can only serve as a source of discouragement to students who may be equally talented—since there is room for only one "champion" in our American way, regrettable as this may be. We know the damage frustration can cause to human beings—let us avoid it. *Sustained consistency in performance quality is the important, the telling factor —and this only time can determine.*

■ There are still many people who believe that Europe is the source of the best talent. I thoroughly disagree with them. We have a great wealth of talent in this country. We have great orchestras, possibly the finest in the world. Our composers have made significant contributions in almost every musical form, and our solo instrumentalists and singers are comparable to the best anywhere.

My reference to singers impels me to speak of one serious shortcoming here. Our extremely fine crop of American singers find it necessary—indeed, are forced—to go to Europe for their experience because we have no opera houses and thus no outlets for them here in America, with possibly two exceptions: The Metropolitan Opera House and the New York City Center. Not until we have Municipal Opera Houses—at least in the large centers of our country—will we be able to provide outlets for our deserving and very talented American singers. If our Federal Government is not prepared to advance such a project now, our local governments should be made cognizant of this need. As matters stand now, many fine American singers find themselves in a frustrating position through this lack of lyric theatres.

■ There is a great tendency on the part of the younger generation, to evaluate artistic performances through phonograph records. As an artist who has himself been recording for 50 years, I am aware of the difficulties inherent in the recording process. Very often a performance is less than authentic and really not representative of the artist concerned, and thus cannot be properly evaluated. Therefore, to draw a comparison between an artist who is known only through his records and an artist heard in the concert hall is not fair. Only the concert hall can give you the proper perspective.

(*Continued on page* 30)

On the Cover

DONALD GRAMM: "Have Voice, Will Travel"

by Betty Smith

DONALD GRAMM, *as the Earth King, about to launch into space in the Boston Opera Group's production of Offenbach's "A Voyage to the Moon," given its American premiere last month.*

THE calling card of Donald Gramm might well be engraved "Have Voice, Will Travel." Already, he's been as far as the moon and back again. Twice. Is there any other artist who can make that statement?

Gramm's most recent flight into space was launched last month in Boston, by the newly-formed Opera Group, with the U. S. premiere of Offenbach's "Voyage to the Moon," based on the Jules Verne book. His initial celestial contact was as the First Fellow in the U. S. premiere of Carl Orff's controversial "Moon."

Now 31, Milwaukee-born Donald began studying piano at 8, the pipe organ at 13, and voice at 15. Seven years later, at 23, he made his New York debut as soloist with the Little Orchestra Society. Each year, his appearances with the leading symphonies, both during the winter and summer seasons, are frequent. For example, on August 10 at the Berkshire Festival, he will make his 35th appearance as soloist with the Boston Symphony Orchestra conducted by Charles Munch. These appearances have occurred during the past four years. (He also has recorded Berlioz' "Damnation of Faust" for RCA-Victor with the Boston Symphony conducted by Mr. Munch.)

In leading orchestral cities such as Baltimore, Chicago, Cincinnati, Cleveland, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh San Francisco, Washington, Gramm is heard with the major conductors of our day: Boult, de Sabata, Freccia, Dorati, Johnson, Katims, Klemperer, Krips, Kubelik, Leinsdorf, Monteux, Ormandy, Reiner, Scherman, Schick, Steinberg, von Beinum, Wallenstein. Just as frequently, Gramm is guest soloist in the major summer concert series and festivals: Ann Arbor May, Aspen, Berkshire in Tanglewood, Bethlehem Bach, Boston Arts Festival, Brevard, Caramoor, Carmel Bach, Cincinnati May, Grant Park, Hollywood Bowl, Moravian, Peninsula in Fish Creek, Redlands.

Next season he will make his debut with the Detroit Symphony, conducted by Paul Paray, and the Buffalo Symphony, conducted by Joseph Krips. With the Buffalo Orchestra, he will sing—as he often does—Handel's "Messiah" in commemoration of the 200th anniversary of Handel's death.

Six years ago Gramm made his debut with the New York City Opera Company. Also, he is heard with the Chicago Lyric, Washington Opera Society, American Opera Society, New Orleans Opera. He has created the roles, either in world or U. S. premieres, in Martinu's "The Marriage" (premiere NBC Opera, NBC-TV), Milhaud's "Medea," Orff's "Moon," Frank Martin's "Tempest," Britten's "Gloriana," Handel's "Joshua," Giannini's "Taming of the Shrew."

Gramm was 17 when he made his opera debut, as Raymond in "Lucia de Lammermoor," at the Eighth Street Theatre in Chicago. The radio program, "The National Barn Dance," was broadcast from the same theatre every Saturday night. The opera dress rehearsal was called for Saturday morning. "Barn Dance" had an enormous audience for their broadcasts and so used appropriate props for their performances, props which included myriad bales of hay, pitch forks, rakes and other impedimenta of the farm. It was necessary that the opera "dress" occur against, or more accurately in, these properties. Gramm saw the scenery for the opera the night of the performance. His fee? $15.

Since that wearing day, Gramm has proved a handsome and convincing example of the opera singer who is an actor as well as a singer. His Ottone in Monteverdi's "Coronation of Poppea" has been described as "a small masterpiece of vocal and dramatic art."

Offstage, Gramm likes people and parties if the conversation is good or the group activity challenging. A party for a party's sake, he feels, is no party. As yet a bachelor, he entertains frequently, both in his New York and Chicago apartments. An expert pianist (on his concert tours, he usually accompanies himself for two or three songs), he enjoys showing old silent films for his friends, many of whom are colleagues. While the silent film flickers on the silver screen, he is at the piano creating mood music for all the adventures, comedies and tragedies.

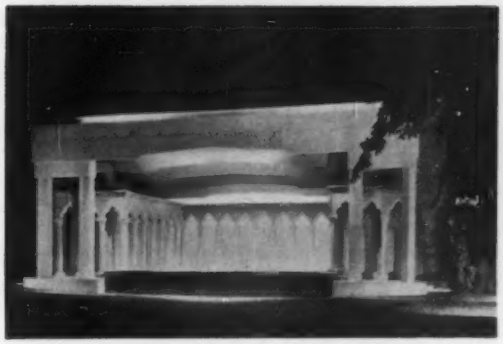
Other evenings, when his musical colleagues predominate as guests, he'll be at the piano singing with them American folk songs, Rodgers and Hammerstein, or songs he has composed. He's made a hobby of American art songs from the '20s and '30s and now has a collection of about 1,500.

At home, he's a do-it-yourselfer, a "reasonable" one, he says. In one or the other of his apartments, he has built in bookcases, banquettes, tables, chairs, cooking rack for an outdoor barbecue.

One of his dreams: a cooperative colony for singers. He has in mind an estate large enough so that each artist can vocalize at 2 a.m. if he wishes. It would be a retreat for study, for practice, for relaxation—and *no* productions or performances. And he sees no powder-keg situation developing from an abundance of tenors, basses, sopranos. But such a dream requires real estate. And, so far, the only real estate he owns is 20 acres of Wisconsin swamp. The balance of the swamp has been owned by his family for generations and when this section became available he bought it "just to keep it in the family."

Though he's toured the newest, or 49th State, Alaska, he has yet to make his European debut. Doubtless he will soon. After all, he has voice and will travel.

THE NATIONAL SCENE



The new outdoor Venetian Theatre on the Caramoor Estate at Katonah, N.Y., officially opened this year with the second concert in the CARAMOOR FESTIVAL. *(See review, opp. page)*

LEWISOHN STADIUM, NEW YORK

With a cheery "Hello everybody," Mrs. Charles Guggenheimer saluted the first night audience from the stage of Lewisohn Stadium. "Hello, Minnie," shouted 12,000 enthusiastic cash customers, plus assorted managerial and press representatives, and the 40th season of summer concerts was off to a happy start. Stadium Concerts, running five nights weekly and offering programs of first-rate music with excellent soloists, conductors and the Stadium Symphony Orchestra, has become something of a family affair. Everyone intending to attend has a special interest in the weather and related aspects of performance. There is a delighted response when "Minnie" personally, with a wave of her hand, brushes away threatening clouds (like Joshua halting the sun) and reproves the gods governing wind and rain. "See," she points out, "I promised you there would be stars." Meaning, undoubtedly, heavenly as well as musical luminaries.

■ June 23-28—The gala opening concert commenced with the Chavez "Sinfonia India," a well-devised piece that owes much of its impact to its strong rhythmic beat and climactic tempo excitement. Following was one of Roy Harris' most successful compositions, Symphony No. 3, written with an outstanding mellifluous line and dynamic expressiveness. In the Ravel Concerto in G Major for piano and orchestra, conductor Leonard Bernstein doubled as orchestra leader and brilliant soloist. Glittering pianistic virtuosity, skillful delineation of patterns indicative of the famed mood values of Ravel's scoring, made the tri-part work pleasant to hear. The concluding piece was Tchaikovsky's Symphony No. 4 in F Minor, which familiar number was, for our taste, unnecessarily emotionalized and slow in pace.

On Tuesday, June 24, Alexander Smallens, a stalwart of the Stadium years, took up the baton for an all-orchestral program listing the Berlioz Overture to "Beatrice and Benedict," the Franck Symphony in D minor, a first-time performance at Lewisohn Stadium of the Intermezzo from last year's operatic success, Samuel Barber's "Vanessa," and the Rimsky-Korsakov symphonic suite, "Scheherazade." This was an evening of expertly directed and strongly played music.

Smallens retained the stick for the Wednesday concert which brought two soloists to the stage, Stell Anderson, pianist, heard in musicianly intelligent delivery of Grieg's Concerto in A Minor for pianist and orchestra, and Aldo Parisot, one of today's great cellists, who played Boccherini's B-flat Concerto for Violincello and Orchestra with resonant golden tone and resplendent flexibility. Other numbers for the orchestra were the Overture to "Der Fliegender Hollaender," Delius' "The Walk to Paradise Gardens" and the Strauss' "Don Juan" tone poem. The orchestra did some undistinguished playing but the soloists came through with honors.

Thursday, June 26: "Didn't it rain!" The washed out concert, rescheduled for Friday, proved to be the most spectacularly satisfying of the week. Guiomar Novaes, in Stadium debut, played with prodigal magnificence. Her interpretation of the Schumann Concerto in A Minor for Piano and Orchestra brought into play facets of color and singing tone that were delectable. The exquisite, seldom-realized "inner" melodies seemed unusual and alluring. The 19th century work was revivified in lustre and intensity and Mme. Novaes received a merited ovation. For the rest of the program, the audience applauded the Overture to "Prince Igor" by Borodin, and the Symphony No. 5 of Tchaikovsky.

Vocalists made the first bow of this season in Puccini Night, Saturday, June 28. Licia Albanese, soprano, and Richard Tucker, tenor, both from the Metropolitan Opera roster, sang excerpts from "La Tosca," "La Boheme," "Manon Lescaut," "Le Villi," "Gianni Schicchi," "Turandot," "Madama Butterfly" with the expressive, scintillating style of singing that has established them as celebrities in the opera world. Alfredo Antonini, with assured control and understanding, conducted this concert commemorating the 100th anniversary of Puccini's birth. M. C.

June 30-July 5—The second week of Stadium Concerts began with Pierre Monteux on the podium and mezzo-soprano Jennie Tourel, substituting for the indisposed Elisabeth Schwarzkopf, as soloist. Wagner's "Tannhauser" Overture, Prelude to Act I of "Lohengrin" and Prelude to Act II and "Dance of the Apprentices" from "Die Meistersinger," were given readings of uncommon elegance. Monteux' approach to Wagner, much like Beecham's, emphasizes orchestral sonorities without accompanying turgidity. Strauss' "Death and Transfiguration," even in as tasteful an interpretation as was given here, seems hopelessly histrionic. Miss Tourel, in selections by Rossini, Mozart, Duparc, Hahn, Tchaikovsky and Rachmaninoff, displayed a power of interpretation that few singers today could hope to match. Her control of a voice somewhat past its prime is still a miracle of the singer's art. The entire evening was a credit to the Stadium and an artistic success of the highest order.

On July 1, Mr. Monteux gave his best again, despite harassment from a nearby fireworks display, in a program of the Second Symphony and Academic Festival Overture of Brahms, Debussy's "Nouages" and "Fete" and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition." With limited rehearsal time, Mr. Monteux is able to make what is essentially the N. Y. Philharmonic (minus some of the best players) play with a balance of sound that is seldom encountered during the course of the regular season. Brahms and Debussy are Monteux specialities; both were given readings of strength and beauty. Ravel's windy view of Moussorgsky was played with such lightness of texture and dynamic control that it became a pleasurable re-meeting with a score that has become a little wearisome.

Credit Ruth Slenczynska with a vigorous Tchaikovsky B flat minor Piano Concerto on July 2 under Monteux's direction. This big concerto came through Lewisohn's vast reaches with its sturdy framework intact but minus some of its more interesting interior decorations. Miss Slenczynska set forth the themes boldly and kept to clean

definition rather than interpretive finesse—obviously the very thing for the enthusiastic Stadium audience. Earlier, Mr. Monteux led his musicians through tasteful readings of the "Pathetique" symphony and the Overture to "Romeo and Juliet" to set the tone for one of the finest all-Tchaikovsky nights in Stadium history.

A musician of the stature of Zino Francescatti is just as impressive outdoors as in. This evening (July 3) he was featured in the Mendelssohn Violin Concerto and, with sympathetic support from Pierre Monteux and the orchestra, gave a performance which was polished and bright and at the same time displayed the violinist's usual sensitive perception of phrasing —particularly noticeable during the slow movement. It was a highly creditable closing to a long and well-balanced program which opened with Berlioz's "Roman Carnival" overture and was followed by Sibelius' Second Symphony and three dances from De Falla's "The Three-Cornered Hat." The Sibelius is not an easy work for the listener to "hold on to," but Monteux had a firm grasp on the work and, by particular attention to dynamics, was able to mould each movement with considerable decisiveness. C. N.

CARAMOOR FESTIVAL

■ The Caramoor Festival at Katonah, N. Y., has the advantage of presenting music in the most beautiful surroundings in the eastern part of the U. S. The Spanish Courtyard of the Rosen Estate and the new outdoor Venetian Theater are ideal settings for summer music. Add to this imaginative and unusual programming and you have one of the most interesting festival developments of recent years.

The festival opened on June 14 with a performance of pre-Baroque music of Flanders and Spain performed by the superb New York Pro Music under its able director, Noah Greenberg. The Spanish Courtyard was an ideal setting for music of this era.

The gala opening of the outdoor Venetian Theater on June 21 featured Benjamin Britten's Serenade for Tenor, Horn and Strings, with Jan Peerce and Joseph Eger as soloists, and the second act of Gluck's "Orfeo" with Marian Anderson and Joan Marie Moynagh in the solo roles. The concert opened with Gabrieli's exciting but neglected "In Eccesiis." The weather was most uncooperative, but despite a continual drizzle the performance went on. It was pleasant to hear beautiful music with a counterpoint of rain drops on hundreds of umbrellas. (The performance was repeated in beautiful weather the following Sunday afternoon.)

This reviewer was again impressed with the artistry and technique of Joseph Eger, horn. Marian Anderson displayed her remarkable artistry but had intonation difficulties. Miss Moynah impressed with her warm, pleasant voice, and we should like to hear her again. Perhaps the hero of the performance was conductor Alfred Wallenstein who, despite the adverse weather, welded performances of great artistic satisfaction. Accolades to the Caramoor management for the most imaginative programming of the current summer season. G. W.

■ Art and nature combined to make Caramoor's 3rd program on June 28 a profoundly moving event. In the Venetian Theater, under a star-filled sky, the Monteverdi-Ghedini "Magnificat" was performed by the Collegiate Chorale and the Festival Orchestra under Alfred Wallenstein. Wallenstein's reading was one of hushed reverence, impeccably sung and played. Samuel Barber's delicately beautiful "Knoxville, Summer 1915" was sung with great conviction by soprano Helen Laird. Although her voice is somewhat raw, she was able to give the music what it most needs for a successful presentation—passion and faultless diction. Wallenstein again provided superior conducting.

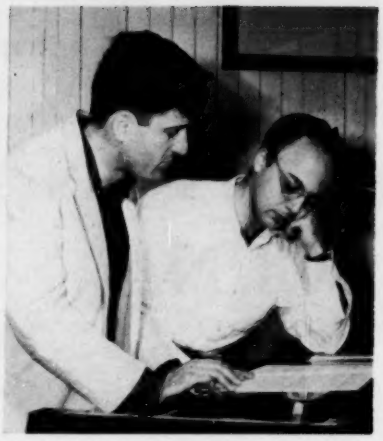
The high point of the evening, musically and artistically, was the performance of Haydn's cataclysmic "Lord Nelson" Mass. Wallenstein's conducting and the singing of the chorus were tremendously impressive. Of the soloists, soprano Lois Marshall and bass Donald Gramm must be particularly praised for their contributions. Surely these are two of the finest oratorio singers of our day. Contralto Maureen Forrester and tenor Charles Bressler did well in lesser assignments. Superb programming, performances of highest calibre and beautiful natural settings should give a long and successful life to the Caramoor Festival. H. G.

■ Handel's "Acis and Galatea" with Lois Marshall, Jan Peerce, Russell Oberlin, Mac Morgan and the Collegiate Chorale, scheduled for July 5, was postponed because of rain—much to the disappointment of our reviewer. The presentation of this rarely-heard Handel opera marked the end of the 1958 Caramoor season.

BERKSHIRE MUSIC FESTIVAL

■ Although there seems to be no completely satisfactory alternative solution, one still regrets that the opening two week-ends of the Berkshire Festival by the Boston Symphony Orchestra are not given exclusively in the intimate Concert Hall as they were in the past. For many persons these programs used to be the highlights of an entire year of music. It is not often that one can hear several programs by symphony orchestra first desk players under great leadership, and the opportunity for this experience, as initiated by Serge Koussevitzky and continued for some years by Charles Munch, resulted in some memorable programs.

As it is now, with larger attendance the rule for the former relatively private pre-season concerts, two of the



Pianists LUKAS FOSS *and* SEYMOUR LIPKIN, *soloists with the Boston Symphony Orchestra at Tanglewood, July* 12, *in Mozart's Two-Piano Concerto, K.* 365.

three Friday-Saturday-Sunday concerts are scheduled for the Theater-Concert Hall with the third presented in the vast Shed. But since the weather is an ever-present factor in Tanglewood concerts, each ticket for the smaller hall programs also contains an alternative Shed seat number in case it has rained, is raining, or is threatening to rain.

■ It was only the complete unexpectedness of the downpour on opening night, July 4, that caused the concert to be presented in the Theater-Concert Hall. When one saw the plight of the outside listeners, huddling drenched under what shelter they could find, one could only endorse the management's rain-check policy. Still, the locale does make a difference, as the first two programs showed. With the week-end devoted to Bach, the opening program of the four Suites for Orchestra was delightful in every way. Not only was the music brilliantly conducted and expertly performed but the rapport between audience and players was perfectly established.

The following evening Dr. Munch and his players reached the same high level both in the accompaniment to the Keyboard Concerto in D Minor, with Lukas Foss an impeccable soloist, and in The Art of Fugue in the Pillney arrangement for Chamber Orchestra. But with the concert moved over to the Shed by uncertain weather conditions much of the effect was lost. The Mass in B Minor properly belongs in the Shed where a large audience gave deserved plaudits to G. Wallace Woodworth conducting the Harvard Glee Club and Radcliffe Choral Society with a distinguished solo list including Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

A witty rendition of "A Musical Joke" ushered in the all-Mozart week-end of July 11. Mr. Munch and the orchestra realized the score for laugh-provoking results. Ruth Posselt and Joseph de Pasquale teamed up for musicianly results in the Sinfonia Con-

certante for Violin and Viola in E-flat and the conductor's spirited reading of the "Linz" Symphony ended the Friday concert in exhilerating style.

Variety was the keynote for the Saturday program with Lukas Foss and Seymour Lipkin soloists in the E-flat Two Piano Concerto, with the strings shining in "Eine Kleine Nachtmusik," with the winds distinguishing themselves in the Serenade for 13 Wind Instruments, and with the whole chamber orchestra resilient in the G minor Symphony, K. 550.

For Sunday's close of the chamber concerts Dr. Munch conducted the "Haffner" Symphony, and the Concerto in C, K. 467, with Mr. Lipkin the soloist. Hugh Ross took over in the second half with the Kyrie in D minor, K. 341; the Graduale ad Festum, K. 273; and the "Coronation" Mass in C with the vocal forces including Sarah Fleming, soprano; Doris Okerson, contralto, Richard Gilley, tenor; Lawrence Chelsi, bass and the Festival Chorus.

JULES WOLFFERS

CENTRAL PARK MALL, N. Y. C.

■ The City Symphony Orchestra, under the direction of Franz Bibo, opened its summer series of four performances on July 5 with a concert version in English of Puccini's "Madame Butterfly." The title role was sung by Maria Di Gerlando, who, with pleasing voice and attractive personality, portrayed the adolescent bride with child-like simplicity. James Cosenza, the Pinkerton of this performance, brought power to his role, but seemed to force in the emotional climaxes that occurred in the first act. Undoubtedly the most satisfying endeavor of the evening was Eugene Green's "Sharpless." Throughout the opera his performance was vocally well-controlled and emotionally stimulating. As Suzuki, Joann Danielle radiated warmth and sympathy, and when the part lay within her range she produced a vital tone. Kellis Miller's "Goro" was well sung and acted. His impeccable English diction was the finest of the evening. Other roles were sung by Ann Nelson and David Black.

A successful realization of a Puccini score demands a fusion of orchestra with the vocal elements. Mr. Bibo, the conductor of the evening, displayed a commanding knowledge of the score. His work with orchestra and singers indicated much patient training. The orchestra, consisting of amateur musicians, succeeded in projecting a sincere enthusiasm. It should be noted that a more satisfactory balance of the brass in relation to the rest of the orchestra might be attained if several of the microphones could be moved to more advantageous positions. In spite of threatening skies the audience remained at the close to cheer the conductor and his associates.

RONALD ROGERS

CHICAGO

■ Grant Park's concert manager, Walter F. Larsen, hit the jackpot when he engaged Van Cliburn last January to be soloist with the Grant Park Symphony for two concerts in this year's free summer series, long before the modest Van entered the international Tchaikovsky competition. Cliburn fulfilled his contract magnificently at the concerts of July 16 and 18, playing the Rachmaninoff Concerto No. 3 and Tchaikovsky's B flat minor, his vehicles to victory in Moscow. At his first appearance here, Cliburn came face to face with his largest live audience, estimated at 70,000 (total attendance for the two concerts was estimated at 150,000). This he did with the utmost simplicity and warmth and that certain personal quality that the genuine artist communicates so wonderfully to his audience. The evenings were unquestionably Cliburn's as he unfolded at full tide the beauty and brilliance of both the Rachmaninoff and Tchaikovsky. The spirit of the audience, the refinement with which the concert was handled, the sensitive support given the soloist by Conductor Howard Mitchell and the orchestra, all conspired to assure a tremendous success for the new-born star. At the thrilling close, the throngs stood cheering in prolonged ovation until Cliburn returned to play three encores — the Liszt transcription of Schumann's "Widmung," Chopin's Polonaise in A flat, and his own "Nostalgia"—as fillip to a memorable night. For the concert's first half, Mr. Mitchell had directed the orchestra in clean-cut, musicianly performances of Weber's "Oberon" overture and Mendelssohn's Symphony No. 4.

■ While the Cliburn concerts climaxed the first month of the Grant Park season, it had begun auspiciously with Rosenstock on the podium and Jorge Bolet, the brilliant Cuban pianist, in the opening and second concerts. Bolet, making his first Chicago appearances, gave impressive performances of the Prokofieff Concerto No. 2 and Beethoven's No. 4 in G major. Rosenstock had a succession of splendid solo artists under this baton for the first eight concerts. Following Bolet, came Leopold Simoneau and Pierrette Alarie who attracted large crowds to their weekend programs composed mainly of operatic arias and duets. In Mozart's "Per pieta, non ricercate" and in the beautiful aria from Bizet's "The Pearl Fishers" Simoneau revealed himself as one of the leading French tenors of the day, bringing to mind Edmond Clement of other days of fine vocalism. Bravo, Simoneau, and Brava, Alarie of the lovely coloratura soprano, heard at its best in the Norina aria from "Don Pasquale" and again as Micaela in the duet from "Carmen" with her husband-tenor. The Gregg Smith Singers of Los Angeles shared the Sunday concert with the Simoneaus, presenting a program of sacred and secular music.

Other soloists who added luster to to concerts directed by Rosenstock were Fritz Siegal, the orchestra's concert master, heard in a warm, incisive and virtuosic performance of the Bruch concerto; Leopold Teraspulsky, first cellist of the Grant Park Symphony playing the Boccherini Concerto in B flat major with elegance and fine artistry; and Joseph Eger, French Horn virtuoso, who scored a big success playing Mozart's Concerto for Horn, No. 3, in the first of his two appearances, and Chabrier's Larghetto for Horn and "Morceau de concert"

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in the second, revealing mastery of his instrument and a golden tone that charmed the ear of his new public.

The concerts of July 4 and 5 were conducted by Morton Gould, who drew throngs to his programs featuring his own compositions and those of Copland, Gershwin and Rodgers. Leo Kopp was on the podium for the two Rodgers & Hammerstein nights, with soloists Terry Saunders, Jean Sanders, Thomas Hayward and Jack Russel. Another special feature of the season was the concert version of Verdi's "Il Trovatore" under Silvio Insana's direction. Outstanding was Dino Zamaro, whose tenor aroused considerable interest.

■ The opening week of Ravinia's 23rd Festival season was especially notable, for Fritz Reiner was on the podium dispensing his finest brand of Beethoven, Wagner and Bartok; an all-Tchaikovsky program to convert any whose enthusiasm for this composer might be reserved; and an all-Strauss to set hearts and minds spinning with delight. Then, too, the very gifted Julian Olevsky made his Ravinia debut under Reiner's baton with marked success, playing an elegant but virile performance of the Tchaikovsky violin concerto. Other soloists with Reiner conducting were Wilma Spence (who substituted for Elisabeth Schwarzkopf) and Mildred Miller. Miss Spence sang admirably, if not always with distinction, "Elsa's Dream" from Wagner's "Lohengrin" and "Hail, Hall of Song" from "Tannhauser." With Miss Miller as Octavian, she was also heard in selections from "Der Rosenkavalier"—ungrateful presentations in concert form, especially for the Octavian. However, Miss Miller brought the role to life.

Highlights of successive weeks of the season's first half were the solo appearances (two each) of Guiomar Novaes and Benno Moiseiwitsch, two of the world's most respected artists, both playing in the grand manner of the past generation but fully alive to the present one. Novaes was Steinberg's soloist first in the Schumann Concerto and, at the following concert, in the Chopin No. 2. The lovely tone and touch—so reverent or gay—the warm heart and articulate fingers, were all in evidence, as they have always been in her performances.

The presence of Moiseiwitsch was a benediction in itself. His eloquent performances of the Rachmaninoff Second and Beethoven's "Emperor" concerto gave the music its mighty stature, and his unforgettable performances had the crowds cheering. Walter Hendl, whose soloist Moiseiwitsch had been, had, on this occasion of his Ravinia debut, not only given his artist meticulous, devoted accompaniments but had offered brilliant, musically sensitive orchestral performances of the three concerts under his direction, featuring music by Strauss, Debussy, Respighi, Mozart, Mennin and Ravel.

DOSHA DOWDY and RENÉ DEVRIES

PHILADELPHIA

■ Sex is rearing its lovely head at Robin Hood Dell this season, where exactly half the soloists are women, in a total of eighteen (including four children). It is taken for granted that soprano or contralto is a woman. But if the lady is an instrumentalist, the press agent always must affix the gender. "World's greatest woman pianist" is the way Guiomar Novaes, who played the Schumann Concerto in her Dell debut, is justifiably billed. "World's greatest woman violinist" is the general appellation for Erica Morini, who upheld her championship at the season s opening concert (reviewed in the July *Musical Courier*) on a Beethoven program.

The Cleveland Orchestra under George Szell completed its two-week substitution for the European-touring Philadelphia Orchestra, and continued to demonstrate what a disciplined and flexible ensemble it is. Szell also presented two novelties here, works that had been commissioned for the Cleveland's fortieth anniversary. One was Sir William Walton's completely captivating Partita for Orchestra, a work that is destined to become a "regular" in the symphonic repertoire. It opens with a Toccata of immense vitality and exuberance and continuous movement, and closes with a *Giga Burlesca* that ranges from lightsome to raucous. In between is a *Pastorale Siciliana* that makes canny use of single instruments, including the percussion. The previous night offered Howard Hanson's "Mosaics," which is somewhat pointillistic in changes of colorings, texture and mood, and has elements of the passacaglia. But it is not one of Hanson's major works.

Vronsky and Babin played the Mozart Two-Piano Concerto in their wonted finely integrated manner, then offered a group of attractive pieces for two painos alone, including Lutoslawski's pyrotechnical Variations on a Theme (*the* Theme) of Paganini and Babin's high-spirited Etude No. 3.

The aforementioned Mme. Novaes brought some new facets to the familiar Schumann Concerto. The Clevelanders ended their stay with a Wagner program sumptuously served, featuring Margaret Harshaw as soprano soloist in favorite excerpts. The Overture to "Tannhauser," to cite one number, was meticulous and unhurried.

SAMUEL L. SINGER

WASHINGTON, D. C.

■ A happy feature of the Washington "Summer Jubilee" now in progress is the resumption of concerts at the Watergate. The "Pops Concert" series opened during the first week in July under the baton of Emerson Meyers, and a superb evening combined with a gala program to bring an enormous crowd to the riverside steps. Mr. Meyers began his concert auspiciously with one of the new "official" versions of "The Star Spangled Banner," sung by Basso Tom Paul. It was followed by the "Summer Jubilee Overture," written expressly for this occasion by local composer Russell Woollen. By combining familiar Roman Catholic, Jewish and Protestant hymn tunes with jazz sections, Father Woollen created a vigorous, entertaining potpourri, designed to compete in volume with the sound of passing aircraft. (The planes, however, due to Emerson Meyers' persuasion of the authorities, stayed at a discreet distance for a full half of the concert.)

The soloist of the evening was Theodore Lettvin, playing the Tchaikovsky Piano Concerto No. 1. Mr. Lettvin's reading of the concerto was solid and technically brilliant, although sometimes his ideas were at variance with the conductor and the orchestra. In the slow movement (and this was the point at which the planes started zooming in) the pianist used some immoderately slow tempi which resulted in complete loss of contact. The finale was audible throughout, and the audience accepted the whole performance with warm enthusiasm. After intermission Tom Paul sang "I Love Washington," a composition by Edward Carr, and the orchestra played Ippolitov-Ivanov's "Caucasian Sketches." Light music suited to a midsummer evening's lark.

Theodore Lettvin is a serious young artist of the first rank. In his Phillips Gallery recitals he has shown the meticulous attention to detail which

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underlies the powerful sweep of his playing. Some of the larger works (the Brahms-Handel variations, for example) testified to long and intensive study and were readings of enormous conviction. It was reported that Mr. Lettvin, who already has 20 concertos in his repertoire, learned the Tchaikovsky in three weeks—presumably for this occasion. A number of inferences may be drawn, none of them quite fair to Mr. Lettvin. The concerto, long a familiar one, has become even more famous lately by its part in the Van Cliburn saga. The amusing introductory remarks by Charles Wood the other night made that much clear to anyone who was not *au courant*. If a pianist with Theodore Lettvin's fantastic memory and sporting instincts is willing to fight a running duel with the airlines, with amplification his only weapon, it is a lucky break for the listeners. But Washington audiences deserve a chance—and soon—to hear Mr. Lettvin play in Constitution Hall with a fully-rehearsed orchestra. He will then be recognized for what he is—one of the top pianists in the country.

CONSTANCE MELLEN

CINCINNATI

■ The Cincinnati Summer Opera season, at the time of this writing, promises to be one of the most successful, artistically and financially, in the 37 years of its history. Distinguished singers are assurance of the high artistic plane that characterizes this season, and a 30% higher advance sale is warranty for happiness at the box office. "Der Rosenkavalier," which was presented at the opening on July 5, and "Boris Godounov" are the only scheduled works outside the tried and true staples of the Cincinnati repertoire. It is a relief not to have "Aida" or "Rigoletto" on the list of ten operas, each of which will be repeated. Indeed, it is something of a pleasant shock. The 21st performance will be an evening of highlights from Puccini operas, in honor of the centenary of the composer's birth.

There was not a weak spot in the entire cast of the well integrated and confidently paced "Rosenkavalier." Singers were virtually the same as last year, and each one had made pronounced progress in interpretation and vocal security. Eleanor Steber's Marschallin, smoothly soaring, was full of a deep pathos in her anxiety to preserve a fading youth; Frances Bible's Octavian was stunning to the eye and ear, while the naive Sophie of Dorothy Warenskjold was the essence of vocal purity and charm. The Baron Ochs of William Wilderman was the most pronounced in the maturity of its portrayal. No longer a caricature or buffoon, he still preserved the earmarks of a nobleman, in spite of his boorish, caddish behavior. The orchestra throbbed under Fausto Cleva's direction. Its phrases flowed freely into one another, and the waltzes had an authentic Austrian "schwing." Unfortunately, the settings were unbelievably shabby.

Eva Likova is good in whatever role she sings (there are few better) and she was delightful in Donizetti's "Elixir of Love" (July 6, 10). Charles Anthony, making his Cincinnati debut as Nemorino, displayed a freely produced voice and an agile sense of comedy. As was to be expected, his aria, "Una furtiva lagrima," stopped the show. Salvatore Baccaloni, still a supreme artist, belies the years which have begun to take their toll of his upper tones. Frank Valentino imbued the role of the sergeant with his customary authority. However, Anthony Coppola, another conductor of unerring hand, let Donizetti's comic spirit slip through his exacting fingers.

■ "Carmen" (July 11, 13) was an unabashed triumph. With Belen Amparan in the title role, it was one of the finest Carmens ever heard in Cincinnati. This newcomer to the Zoo Opera stage is the perfect incarnation of the fiery gypsy. Amparan is endowed with remarkable beauty of feature, a voice of exceptional warmth, and first-rate acting ability. In suggesting subtle character traits, electrical ardor, humor, sensuousness, unflinching adherence to her own code, even compassion, she is the embodiment of all the best Carmens who have sung in the local summer opera pavilion. The remaining cast was of almost uniform excellence. Brian Sullivan's Don Jose is still a good one, although his voice has thickened since he was last here; Walter Cassell made a fine, virile figure as the toreador, and sang well, too. The Micaela of Dorothy Warenskjold was brilliant in its sympathetic attraction, while William Wilderman's Zuniga was dashing and resonant. Fausto Cleva, who has a special affinity for this opera (as indeed he seems to have for each opera he conducts) kept his sensitive finger on the music's pulse at all times. Only, here again, it is difficult to imagine seedier stage settings.

It took more than an act for "Boris Godounov" (July 16, 19) to get on its feet after a leaden beginning, but then it presented glimpses of true grandeur under the baton of Anton Coppola. Musical comedy has apparently done nothing for Italo Tajo's voice. As the tortured, agonized Tsar, Tajo gave a gripping impersonation of evil tormented by remorse; on the singing side, he was an almost complete loss. Stage direction by Victor Andoga was practically non-existent; the handling of the crowds, especially, was amateurish. On the credit side of the artistic ledger, however, should be listed the bright spots of Salvatore Baccaloni's Varlaam, William Wilderman's Pimenn, Giuseppe Moretti's Dimitri, Virginio Assandri's Shuisky, Thelma Altman's Marina, and the pathetic simpleton of George Tallone. They brought a more than satisfactory balance to the whole proceedings.

LOUIS JOHN JOHNEN

JENNIE TOUREL, *center, joins* MR. & MRS. MACK HARRELL *(she's violinist Marjorie Fulton) for a stroll in Aspen, Colo., where the famous mezzo, baritone and violinist are faculty members of Aspen's Music School and participating artists in the Aspen Music Festival.*

CLEVELAND

■ The Cleveland Summer Orchestra, conducted by Louis Lane, assistant to George Szell during the regular symphony seasons, will provide a variety of light summer music throughout July and August. This is the 20th year for popular concerts in air conditioned Public Hall where the audience may relax at tables, smoke and enjoy light refreshments.

Lerner-Loewe opening night, with soprano Bonnie Murray, baritone Jack Russell and the Pops Chorus, was enthusiastically received and featured excerpts from "Brigadoon," "Paint Your Wagon," and "My Fair Lady." The second night digressed into the classical field, with the duo-pianists Luboschutz and Nemenoff contributing their finely-wrought art to the Mozart 3-Piano Concerto, Louis Lane officiating at the third piano and conducting the orchestra. This was part of "Viennese Night," which aired Schubert's "Cavalry March," Nicolai's "Merry Wives of Windsor" Overture, Mahler's "Landler" from his First Symphony, waltzes from Strauss' "Rosenkavalier" and by the other Strausses, Johann and Eduard, and a fine performance of Pierre Luboschutz' arrangement of the "Fledermaus" Overture for two pianos and orchestra. The audience was entranced.

■ A highly erudite and unusual program (inadvertently omitted by this reviewer in a previous report) was the recital for violin and viola by the fine Oscar Shumsky. Presented by The Friends of Music, Mr. Shumsky played the following, unaccompanied by piano: Prelude and Fugue, Op. 117, No. 5 by Max Reger; Bach's Sonata No. 1 in G minor for violin; Hinde-

mith's Sonata, Op. 11, No. 5 for viola solo; and Eugene Ysaye's Sonata, Op. 27, No. 1, performed in commemoration of the 100th anniversary of the famous master's birth. ROSE WIDDER

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SANTA FE, N. M.

World Premiere, July 16: "WUTHERING HEIGHTS" by Carlisle Floyd.

■ Shouts of "Bravo!" brought to a close the Santa Fe Opera's World Premiere of Carlisle Floyd's newest opera "Wuthering Heights." Indeed, the succession of curtain calls were brought to an abrupt halt only by the raising of the house lights.

Phyllis Curtin performed brilliantly in the extremely difficult role of the wilful Cathy, exhibiting an uncommon ability as an actress as well as a beautifully controlled and exviting voice. She handled the role with extreme sensitivity and insight and turned in what was by far the outstanding individual performance of the evening.

Heathcliff, the moody, rebellious, adopted brother-suitor of Cathy received his operatic debut in the person of tenor Robert Trehy, who distinguished himself in an intensely demanding role. This reviewer *did* wish, however, that Mr. Trehy had given us a less oafish Heathcliff during the first part of the story and one that would be more prophetic of the Heathcliff we meet in the last act.

Noteworthy performances were turned in also by both Regina Sarfaty who, as Nelly, displayed a wonderfully warm mezzo voice and a knowledgeable bit of acting, and Davis Cunningham, who played the bitter, unloved Hindley with remarkable force.

■ But, above and beyond the sterling individual performances, there existed the constant awareness of intense musical drama. Emily Bronte, in her novel from which the opera is taken, did not write a "pretty" story and no attempt was made to dilute the exhaustingly dramatic impact of her work. Floyd has done a superb condensation of the original and nowhere in the libretto does one feel that an essential part of the story has been slighted—although this reviewer did feel a need for a little more movement and vitality in the last act. Nevertheless, the work, obviously, is the result of painstaking scrutiny and admirable fidelity.

The score of "Wuthering Heights" is subdued in character, for the most part. One becomes aware of the fact that the orchestra functions primarily for the purpose of setting and maintaining the mood which dominates the entire production. Only occasionally does it become an entity in the sense that it is sharing the spotlight with the dramatic portrayal on stage. In this respect, Mr. Floyd has done a yeoman's service. The music establishes immediately a sense of gloom and impending disaster and maintains it throughout the performance—with relief to be found only in occasional glimpses of humor and in a brief Richard Strauss-like waltz scene in the final act.

■ While the artistic direction of the opera was found somewhat lacking in terms of balance and rapport between the singers and the orchestra, production problems proved to give us the most uncomfortable moments of the evening. Sets that seemed uncommonly cumbersome—and unnecessarily so, we think—provided comedy relief at scene changes where humor was not intended and most certainly not desired. Intricate costume changes were responsible for long, action-less, soundless between-scenes intervals in the third act which proved to be equally as disturbing. Still another production shortcoming existed in the singularly uninspired lighting throughout the evening. The composer-librettist will not overlook these problems in "polishing" his otherwise excellent work.

It is highly unlikely that Mr. Floyd could ever expect to see his opera more lavishly costumed, however. Superb costumes made it a delightful visual experience—in spite of the little help they received from the stage lights.

■ All in all, "Wuthering Heights" leaves the impression of being a scrupulously honest and compelling interpretation of one of the most powerful tales of all time.

The entire production was under the direction of John Crosby, Musical Director of the Santa Fe Opera.

MARK HUBER, Manager of the Wichita Falls Symphony

MUSICAL COURIER is proud to announce that in the October "Opera" issue we will print, in its entirety, the libretto for Carlisle Floyd's latest success, "Wuthering Heights."

LOS ANGELES

■ Founder-Director Franz Waxman again planned an interesting three-Monday night series of concerts as the Los Angeles Music Festival. On the opening concert, June 2, Waxman offered the Adagio from Mahler's 10th Symphony and the Tchaikovsky Sixth Symphony. The Adagio, from the unfinished Tenth, has some lovely quiet moments, but there is too much repetition for a half hour of playing time. Parts of the Tchaikovsky, notably the march movement, blazed along at breakneck speed, while the opening adagio and slow final movement were so slow they almost fell apart. On the same concert, Oscar Levant doffed his television war paint to limp through a touch-and-go performance of Shostakovich's Second Piano Concerto. This West Coast premiere offers hardly a single imposing technical problem; turns out to be an agile, sometimes moving work, considering what

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one could learn of it from Mr. Levant's uneven reading. The slow movement, right out of Rachmaninoff, gave Mr. Levant breathing space to expose it with some ardor and expressiveness, but the final movement got completely out of hand as the performer read it from score, without having exerted too much care in its preparation.

For the second Festival Concert, the Paganini Quartet brought estimable variety. It began with Haydn's D major quartet, proceeded to two works for solo voice and quartet (Samuel Barber's "Dover Beach" and Respighi's "The Sunset") continued with Bach's 53rd Cantata, and closed with Ginastera's exciting First Quartet. Allen Gildersleeve soloed in the Barber, while Eva Gustavson gave stylish performances of the Respighi and the Bach. Henry Temianka and his colleagues in the Paganini Quartet gave superlative performances.

A program of highly contrasting works by Schubert, Webern, Stravinsky and Haydn brought the L. A. Music Festival to a close on Monday evening, June 16. The closing concert, as the preceding two, took place on the UCLA campus, the first and last in Royce Hall, the Quartet program in the University's handsome new Schoenberg Hall. Webern's Five Pieces for String Orchestra are mildly atonal and sound less lean than in their string quartet form of Opus 5. Stravinsky's three "Songs After Pushkin" and "The Faun After the Shepherdess' are full blown operatic arias, wondrously suggestive of the theater. Stravinsky, 76 on the day of the concert, conducted his opera buffa "Mavra" which evidences his great fondness for the Italian tradition. Marina Koshetz was soloist for the early songs, under Franz Waxman's direction, and the cast for "Mavra" included the vocal talents of Marni Nixon, Katherine Hilgenberg, Phyllis Althof Brill and Richard Robinson. Robert Craft rounded out the program, conducting a set of German Dances by Schubert, rather conventionally orchestrated by Webern, and Haydn's "Clock" Symphony.

■ 20,000 human beings jammed the Hollywood Bowl twice during its first week beginning July 8. First to hear Eugene Ormandy conduct the Los Angeles Philharmonic Orchestra in the "Meistersinger" Overture (Wagner), Roy Harris' Third Symphony and the Respighi "Pines of Rome," with Jascha Heifetz soloing in the Tchaikovsky Violin Concerto. Then on Saturday, the Bowl "Pops" brought Johnny Green to conduct for a second sell-out audience, with the music and lyrics of Rodgers and Hammerstein as the attraction. Excerpts from "State Fair," "Carousel,' the "King and I," "South Pacific" and "Oklahoma" highlighted Gloria Krieger, talented Portland soprano, Mezzo Katherine Hilgenberg and Baritone Harve Presnell.

For the second Symphonies Under the Stars (as the Tuesday-Thursday Bowl Series is called) Eugene Ormandy conducted finely proportioned readings of the Mozart "Figaro" Overture, Schubert's "Unfinished" Symphony, the "Fledermaus" Overture and the Suite from Richard Strauss' "Rosenkavalier." Hilda Gueden was the soloist for this concert, singing arias from Mozart, Strauss, Korngold and Verdi. Unnecessary amplification partially distorted the many excellences and the few blemishes in Miss Gueden's handsome voice. Vocal ornaments took on meaning to set off the ideas they adorned; they nowhere appeared as mere vocal gymnastics.

RAYMOND KENDALL

■ Other Los Angeles musical events of note: Soprano Marion McDougall presented a June 30 recital as a feature of the California Music Teachers' Association Convention. Miss McDougall's program listed songs by Scarlatti, Gluck, Stradella, as well as Manuel de Falla's "Siete Canciones Populares Espanoles." Carl Fuerstner was her accompanist. . . . On June 29, at the L. A. County Museum, Edouard Nies-Berger presented his Chamber Ensemble in a program which featured local premieres of music by de Monteclair, Gabrieli, Franz Tunder, Rameau, Scriabin, and Ippolitov-Ivanov. Elizabeth Nies-Berger was the soprano soloist for this concert which was broadcast over station KFAC.

SAN FRANCISCO

■ The San Francisco Ballet celebrated its silver anniversary with three memorable performances at the Opera House, May 23-24. The company's artistic director, Lew Christensen, was responsible for the choreography of four of the ballets: "Beauty and the Beast," "Balletino," "Lady of Shalott," and "Emperor Norton." "Beauty and the Beast," set to enchanting, little-known music of Tchaikovsky, was lavishly staged with startling but effective decor and costumes by Tony Duquette. Nancy Johnson and Richard Carter were ideal in the main roles. In every respect, this work demonstrated that the now internationally famous group has reached artistic maturity. "Balletino," set to Vivaldi's Concerto in B minor for piano was also highly successful and showed off the individual talents of the corps de ballet. "Lady of Shalott" (music, Arthur Bliss) and "Emperor Norton" (music, Vernon Duke) confirmed the favorable impression they made when first presented a short time ago.

■ On May 25, Madelyne Greene and her International Dance Theatre presented an entertaining and diversified program of folk dances at the Marines' Memorial Theatre. The entire program was handsomely staged and costumed, with interesting musical backgrounds augmented by balladists and a narrator. . . . Pianist Marvin Tartak made his first local appearances on June 18 at the Contemporary Dancers Center, at least partially fulfilling the high praise bestowed on him by the European press. He was at his best in Schoenberg's "Suite for Clavier, Op. 25, which he played with amazing intensity. Music of Scriabin and Busoni was persuasively if somewhat unevenly performed. Taken as a whole, the program was decidedly stimulating, revealing a pianist of exciting temperament.

ALAN CAMPBELL

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REVIEW OF RECORDED MUSIC

Edited by Herbert Glass. Reviewers: G. A. Devlin, Ken Henry, T. W. Thompson.

ITALIAN BAROQUE

Vivaldi: FOUR BASSOON CONCERTOS; FIVE OBOE CONCERTOS; *VIRGINIO BIANCHI (BASSOON), ALBERTO CAROLDI (OBOE), GLI ACCADEMICI DI MILANO UNDER PIERO SANTI.* Vox PL 10.740 and PL 10.720. Vox has done so much for the lover of Italian Baroque music in the past that it seemed only a matter of time before they would release more of Vivaldi's wonderful wind concertos. Bassoonist Bianchi is a true virtuoso, something not encountered too frequently with an instrument generally considered a "clown." The bassoon works are superbly rich, powerful compositions, quite on a par with best of the composer's violin music. Although Caroldi has some difficult moments in the oboe concertos and sounds like a player more accustomed to playing in an orchestra than being in a position of command, he too is thoroughly capable of exposing the music in its glory. "Gli Accademici" is far from a precision ensemble under Santi's loose conductorial hand. Still, Vivaldi and Vox triumph once again. Exceptionally fine sound on both discs.

Geminiani: FIVE CONCERTI GROSSI, OP. 7; *I MUSICI.* Epic LC 3467. Previous recordings of music by this later contemporary of Vivaldi have shown him to be a skilled craftsman, more academic than inspired. Such impressions were probably abetted by stodgy performances. Now Epic and I Musici have pulled a coup by presenting music of stature and brilliant harmonic invention, made evident through superb readings. *Concerto No. 6* is the longest of the group here recorded and one of the most moving experiences in all Baroque music. H. G.

PIANO RECORDINGS

Tchaikovsky: CONCERTO NO. 1 IN B FLAT MINOR, *KIRIL KONDRASHIN, COND.; VAN CLIBURN, PIANIST.* RCA Victor LM-2252. For the moment, nearly all that can be said about the 23-year-old pianist from Kilgore, Texas, who won first prize in Moscow's first International Tchaikovsky Competition last April, has been said. Here, as in that musical victory, Van Cliburn has able conductor Kiril Kondrashin's support, with an unnamed but excellent orchestra. At its best, this most popular of piano concertos is an emotional binge, a passionate dialogue between musical surrender and flagellation. Here, it is at its best. Mr. Cliburn, as everybody now knows, has a big, fluent, powerful technique and grandly romantic style in the long tradition that has spanned Franz Liszt to Artur Rubinstein—and is now guaranteed for another generation, at least, through this new artist. The work, the performer, and the conductor all seem at one in their conception and conviction. Result: a rousing performance that will gladden even listeners who have heard this concerto too often.

Chopin: PIANO CONCERTO NO. 2 IN F MINOR; **Schumann:** PIANO CONCERTO IN A MINOR; *BAMBERG SYMPHONY AND PRO MUSICA ORCHESTRA, JONEL PERLEA, COND.; MARIA TIPO, PIANIST.* Vox PL 10.320. More than one similarity exists between Maria Tipo and Van Cliburn. She, too, is in her twenties, was trained early by a concert pianist mother, and has won first prize in an important world-wide piano contest—the 1949 Geneva International Competition. She is an impressive artist, with sure fingers and penetrating musicianship, and gives these two works lovely and convincing performances. Her style is less flamboyant than Cliburn's, and her mobile conception glow under indirect lighting rather than in a single, sharp-edged spotlight. The orchestral sound has some string buzziness, and what may be an echoey recording hall makes some of the brighter sonic color run. But Miss Tipo's playing more than compensates for these less desirable disc qualities.

Brahms: VARIATIONS AND FUGUE ON A THEME OF HANDEL, THREE RHAPSODIES; **Handel:** ARIA CON VARIAZIONI; *SYLVIA ZAREMBA, PIANIST.* Unicorn UNLP 1058. In a distinguished disc debut, Miss Zaremba plays Brahms with precision, passion, and poetry. The *Handel Variations* demand all an artist's technical powers, but this artist's mastery is so complete, the listener hears only the playing, as it shifts from moods of turbulence to delicacy. With the same depth of feeling and faultless fingerwork, Miss Zaremba plays the *Rhapsodies in B minor, G minor,* and *E flat.* Handel's own brief set of *Variations* is another treat. Sound: excellent.

Chopin: SCHERZI, ECOSSAISES, BERCEUSE; *ORAZIO FRUGONI, PIANIST.* Vox PL 10.510. Against the score, this playing has note-perfectness. But against some more tenuous —and personal—set of musical values, these performances seem unsatisfactory. The metallic bravura and the speed stand alone, at the expense of climax and conviction. I couldn't avoid the feeling that this music came from one of those perforated rolls of an old-time player piano.

Stravinsky: CAPRICCIO FOR PIANO AND ORCHESTRA, CONCERTO FOR 2 SOLO PIANOS; *SOUTHWEST GERMAN RADIO SYMPHONY ORCHESTRA; HAROLD BYRNS, COND.; ALFRED BRENDEL AND CHARLOTTE ZELKA, PIANISTS.* Vox PL 10.660. In the *Concerto,* the tricky syncopations are brisk, deft, and perfectly integrated between the two pianos, and the music is wonderfully self-propelled, thanks to the spirited and sure partnership of the soloists. Playing alone in the *Capriccio,* Miss Zelka displays hair-trigger timing with the orchestra and a whirlwind virtuosity that animates and never violates the musical sense. Conductor Byrns leads the orchestra with enthusiasm, and the results are a brilliance that matches the piano playing. Fidelity: excellent.

TWO-PIANO MUSIC; *ERNEST AND MILES MAUNEY, DUO-PIANISTS.* Zodiac 1008. Two-piano music should sound as though it were played by identical twins. Here it does—and is. The Mauney twins are technically adept and blend their individual virtuosity ideally in seven performances which include Bach's *Sheep May Safely Graze,* Pinto's charming *Scenas Infantis,* a shimmering arrangement of Mendelssohn's Scherzo from *A Midsummer Night's Dream,* and works by Scriabin, Weinberger, Arensky, and Dukas. Fi: Tops. K. H.

VIOLIN RECORDINGS

Beethoven: VIOLIN CONCERTO; *FRITZ KREISLER & THE LONDON PHILHARMONIC UNDER SIR JOHN BARBIROLLI.* Angel COLH 11. Released on shellac in 1936, this performance has long been a prized collector's item. The intervening years have not dimmed the pleasure of listening to Kreisler's elegant, romantic interpretation. Unfortunately, Barbirolli's accompaniment, not too strong to begin with, is reproduced with a flatness of sound that gives the soloist undue prominence. In spite of the genuine excellence of Kreisler's playing, the soloist is only one-half of a concerto. I prefer the modern version by Milstein and Steinberg.

Brahms: THE THREE SONATAS FOR VIOLIN & PIANO; *EUDICE SHAPIRO (VIOLIN), RALPH BERKOWITZ (PIANO).* Vanguard VRS-1009. Miss Shapiro is a violinist fully capable of meeting the demands of this music; her tone is large and clean, without the exaggerated sweetness so common to performances of these very ripe works. Her interpretations, particularly of the *G major Sonata* and the finale of the *A major,* are imaginative as well as refined. Berkowitz is a fine partner, not quite his companion's equal in virtuosity, but nevertheless a pianist of superior skill who blends his playing assertively with that of the violinist. Having Brahms' entire violin and piano literature on two LP sides in readings of such excellence, with the extra benefit of Vanguard's superlative engineering, makes this a disc deserving of every listener's attention. H. G.

BERLIOZ' *REQUIEM*

Berlioz: REQUIEM, OP. 5; *HARTFORD SYMPHONY ORCH. & CHORALE; HARTT SCHOLA CANTORUM; FRITZ MAHLER, COND.* Vanguard VRS-1026/7 (monaural), VSD-6006/7 (stereo). This overwhelming and profoundly moving "Grande Messe des Morts" is given a performance that falls far short of ideal. Mahler is able to weld his numerous forces into a cohesive whole, but has sacrificed passion to precision. Neither chorus nor orchestra are given the opportunity to blast out as they should in the larger sections. After the entrance of the brass bands in the *Tuba Mirum,* the massed choruses should sail over the brass with free, not necessarily elegant sound; here they seem constricted and fussy in tonal production. The great *Lacrymosa,* the cry of a thousand suppliants on the day of reckoning, is handled so genteelly that its effect is nil. Theodore Hollenbach, leading the Rochester Oratorio Society and Orchestra achieves all the desired effects in his Columbia-Harmony recording. His forces perform with some raggedness, but what marvels of strength and gentle beauty they are able to produce! Hollenbach achieves contrasts between the more grandiose sections and the hushed mystery of the *Agnus Dei* that are utterly foreign to Mahler's reading. David Lloyd's bleak tenor on Vanguard communicates none of the ethereal serenity of the *Sanctus,* while Ray de Voll's fresh, young voice further embellishes the Columbia set, which is priced at all of $3.96 and features very acceptable sound. H. G.

AMERICANA

George Gershwin: AN AMERICAN IN PARIS, PORGY AND BESS (A SYMPHONIC PICTURE, arr. BENNETT); *MINNEAPOLIS SYMPHONY ORCH., ANTAL DORATI, COND.* Mercury MG50071. The ideal performance of *An American in Paris* should probably sound as though it is played by the biggest, brassiest, and most beautiful jazz band in the world. On this disc, it does. Mr. Dorati puts his band through all its paces to produce the gaiety and nostalgia, the sophistication, grace, and sultry blues that describe Gershwin's impressions of Paris in 1928. *Porgy* is played with the same technical skill and responsiveness. Yet, despite the fact that Robert Russell Bennett, an old hand and old master at arranging, has condensed the entire folk opera into 23 minutes of symphonic splendor, Catfish Row seems more plaintive and more powerful with human voices. Strings, for example, don't seem quite fair to *Bess, You Is My Woman Now.* The folk spirit is overdressed in Sunday finery. But the playing has a marvelous buoyancy at times. The fidelity is stunning throughout.

Aaron Copland: RODEO, EL SALON MEXICO, DANZON CUBANO; *MINNEAPOLIS SYMPHONY ORCH., ANTAL DORATI, CON.* This disc is the record premiere of the orchestral version of *Danzon Cubano.* Its slow, spastic rhythms and harmonic outbursts give it interest, but it has less melodic propulsion than its two disc companions. It is the Copland bag of tricks without the magic. But the reading has enormous vitality, as do the *Four Dance Episodes* from *Rodeo,* variously exuberant, rowdy, and haunting. *El Salon Mexico* is here, as it should be, a fiesta of orgiastic color and hot-blooded sound. *Ole* to Mr. Dorati and his men for playing it all in such a blaze of excitement, and to the engineers for not dropping a pennywhistle peep of sound or all the kettledrum thunder. K. H.

OPERA

Cherubini: MEDEA (Comp.); *MARIA MENEGHINI CALLAS (s), RENATA SCOTTO (s), MIRTO PICCHI (t), MIRIAM PIRAZZINI (ms), GIUSEPPE MODESTI (bs); LA SCALA ORCH. & CHORUS; TULLIO SERAFIN, COND.* Mercury OL-3-104 (3 discs). The advance publicity connected with this project is justified on several counts: the interest in the score itself, Callas's brilliantly dramatic delivery of the title role, and Serafin's powerful conducting. The remainder of the cast, excepting Modesti's totally inadequate Creon, is mediocre. The recording is most successful when Callas, Serafin and orchestra are left to themselves. At such times, as well as in the overture and the choral-orchestral finale, the music becomes virtually agonizing in its excitement. Although the chorus is variable in quality (as is the Callas voice), its contributions toward making this *Medea* at least partially successful are considerable. This music-drama, utterly devoid of great melodic flights, is a work of tremendous strength and recognizably a masterpiece—even in as richly flawed a performance as this. H. G.

Drawing by Harold C. Schonberg

KURT WEILL

Weill: MAHAGONNY. Columbia K3L 243. Kurt Weill's "Rise and Fall of the City of Mahagonny" is an historic document not only in the music-historical sense but as a sociological phenomenon. For somebody who has followed the career of this work from the cradle to the groove, as did this writer, its endurance is astonishing. Perhaps some of Weill's social criticism has lost its impact; perhaps his rhythmic patterns are a little outmoded; the fact remains that the melodic appeal of "O Moon of Alabama" or the "Benares" number, or of Jimmy Mahoney's "Farewell" before his execution still retain their harmonic attractiveness, their fascination and magic. In its brutal tenderness the work remains a worthy companion to Weill's perennial "Threepenny Opera."

Conceived first as a short one-act sketch and premiered as such at the International Chamber Music Festival in 1927, then enlarged to its present three-act length and performed at the Neue Theater in Leipzig, "Mahagonny" has always been fortunate in having as its god-mother the late composer's wife, Lotte Lenya. Mme. Lenya is not only the convincing musical mouthpiece of Kurt Weil's score on these three records, she is aso the objective historian of the opera's career and of the time which nurtured its creation and saw its rise and fall due to the Hitler regime. Due to her influence and participation, this performance has unquestionable authenticity.

With Wilhelm Brueckner-Rueggeberg conducting and Mme. Lenya in the role of Jenny, with the North German Radio Chorus and a splendid German cast, Weill's "insidiously bittersweet melodies" captivate the listener anew. With this excellent recording, Columbia Records has, indeed, added a great masterpiece of the modern musical theatre to its catalogue.

HENRY W. LEVINGER

SPOLETO: *Principals in the opening production, Verdi's "Macbeth," confer at a dress rehearsal. L. to R.: Conductor Thomas Schippers, Shakeh Vartenissian (Lady Macbeth), William Chapman (Macbeth), and Director Luchino Visconti.*

THE INTERNATIONAL SCENE

SPOLETO, ITALY

■ The much-publicized Festival of Two Worlds, launched at the beginning of June in Spoleto, was definitely different from other ventures of its kind, thanks to the tenacity and determination of its founder and guiding spirit, Gian-Carlo Menotti. The peaceful Umbrian hilltown of Spoleto, a community of 12,000, until this year had no part in the tourist's scheme of things. But Menotti was attracted by the isolated location and the sleepy peace of this tiny city which boasted two lovely old theatres, one seating 1,000, the other 300. The composer then set to work, collecting funds from American foundations and moneyed music lovers, assembling casts for opera, drama, ballet, and concerts, and choosing four youthful directors to assist him. Menotti even persuaded the Mayor of Spoleto to set up new traffic regulations for the hundreds of cars which wormed their way through the town's narrow, medieval streets and to modernize hotels and insure other private accommodations for the influx of visitors.

■ The Festival got off to a glorious start with the presentation of Verdi's "Macbeth." A select public, sprinkled with music critics and international newsmen, Italian and American notables from Rome, the U. S. Ambassador, and many more, crowded the theater. Italians hailed their own director, the famous Luchino Visconti, who staged the opera; Americans their young conductor, Thomas Schippers, who emerged from this test as a remarkable interpreter of Verdi's masterwork. An excellent cast, headed by Shakeh Vartenissian as an impressive Lady Macbeth and William Chapman in the title role, was abetted by stunning work from the chorus coached by Giulio Bertola. This was an overwhelming success, comparable in importance and effect to some of the more brilliant nights at La Scala.

The choice for the first-night drama opening at the smaller theater—Eugene O'Neill's "A Moon for the Misbegotten"—was less felicitous and not the kind of thing that appeals to an Italian audience. This gloomy play with its Connecticut setting seemed alien to the Umbrian atmosphere, and the American sector of the audience might have preferred a work not already familiar. Repeat performances only confirmed the lack of attraction, in spite of the excellent direction of José Quintero and a stunning performance by Colleen Dewhurst.

A complete success was scored the following night, however, by the Jerome Robbins Company and their exhilarating bill of four modern dance poems. Stravinsky's "Pulcinella" and Debussy's "Afternoon of a Faun" were both well-received. Two Robbins creations, "N. Y. Exports Opus Jazz" and the Chopin "Concert" with Ivan Davis at the piano, aroused great enthusiasm. More ballet was offered by John Butler's Chamber Group, which presented a number of world premieres, all of them brilliantly danced. The audience especially liked "Triad" with music by four composers, including Germaine Tailleferre and Peggy Glanville-Hicks.

Quite an international treat was the performance of Daudet's rarely-heard "Arlesienne" with incidental music by Bizet. This play was staged in a stimulating, truly French style by the famous director Raymond Roulaud, who had at his disposal an exquisite French cast and costumes and decorations by Lila de Nobili.

The last stage event of the Festival was dedicated to contemporary music and presented the first performance anywhere of Lee Hoiby's one-act opera, "The Scarf" (text by H. Duncan), and the first staged performance of "Giuoco del Barone," a one-act play written twenty years ago by the Italian composer Valentino Bucchi. Bucchi is one of the most gifted Italian composers of this generation, and his slender "Game of the Baron" is a combination of opera, musical burlesque, and marionette play told in the best style of contemporary music but drawing on early Italian madrigals and canzones. The delightful staging by Franco Zeffirelli contributed to its sizeable success. The audience was less favorably impressed by the American half of the bill, although it was acknowledged that Hoiby possesses all the necessary qualities for operatic success. Both short pieces showed painstaking preparation and excellent casts, and it was interesting to meet again, as the one female in the Hoiby opera, Patricia Neway, remembered from Menotti's "The Consul." This bill was introduced by the charming Cimarosa one-man sketch, "Il Maestro di Cappella," outstandingly sung and acted by Paolo Montarsolo.

■ In the opinion of the many visitors, and especially the American guests, the Spoleto Festival has come to stay as a distinguished and sophisticated musical event. Plans are already in work to make next season's festival even more interesting, attractive and comfortable. The most active person in this planning for "more and better" is Gian-Carlo Menotti himself. This

year's Festival of Two Worlds was indeed a one-man show, but this one man succeeded in bringing together the culture of two world's in close and friendly spiritual contact and we can only be grateful to him for so wholeheartedly devoting his time and energies to such a worthy undertaking.

GISELLA SELDEN-GOTH

LONDON

■ An ill wind that blew Italian soprano Anita Cerquetti into hospital with appendicitis instead of making her expected London début as Aida. yet managed to blow us some good in the person of Leontyne Price as her replacement. The young Negro soprano from Mississippi, last heard in London six years ago as the Besser half of Gershwin's "Porgy and Bess," utterly captivated her first Covent Garden audience with vibrantly creamy singing and melting pathos. I do not remember hearing Aida more appealingly sung than this since the war. Miss Price understood the part from inside, and if she was somewhat nervously restrained and immature for the first two acts, "O patria mia" brought out her vivid eloquence to thrilling effect. She was admirably matched by Regina Resnik's forceful but not always vocally true Amneris, and survived the disturbingly coarse bellowing of Carlos Guichandut from Buenos Aires, another newcomer, as Radames.

They all had to compete against the fearsomely hideous décor of Salvator Fiume, and a production by Margherita Wallmann that would be good for endless laughs if it did not so make a mockery of Verdi. Maria Callas was having none of it when she appeared to sing her first "Traviata" in London. Finding the chorus kneeling around her at rehearsal for Act III, she gently(?) remonstrated with producer Christopher West: "No, no! After all, I am only a prostitute, not the Virgin Mary."

At the first night she sang decidedly below form through the technically taxing first act, with squawks and growls galore. But her colloquy with Germont *père* and afterwards sent a few thousand thrills down a few thousand spines in the opera house and over the radio, and her extraordinarily compelling power of vocal and dramatic suggestion left a memory to treasure. Cesare Valletti was a suave Alfredo; Nicola Rescigno conducted sympathetically.

Covent Garden's centennial season also brought a disastrous new production of "Tristan und Isolde," which tried and utterly failed to understand and reflect the new approach to Wagner developed at Bayreuth. The less said about this the better, except that Birgit Nilsson, hastily summoned from Sweden in time for the second performance, lit a solitary spark of glory with her radiant Isolde.

By far the most impressive event for all-round success has been the revival of the mammoth Berlioz epic, "The Trojans," at Covent Garden, produced in almost its full 5½-hour majesty by Sir John Gielgud and directed by Rafael Kubelik. With a cast led by Jon Vickers (heroic as Aeneas), Amy Shuard (a striking Cassandra) and Blanche Thebom (vocally unsteady as Dido), it proved again to be the opera house's greatest achievement in several decades.

■ Concert music has been at a low ebb, except for a pianistic début that crowded the wide open spaces of the Royal Albert Hall to almost its 8,000 capacity. By sheer chance Van Cliburn introduced himself to England just three hours after Rubinstein had reminded us that he is still a prince among pianists. Cliburn's performance of his Moscow prizewinning program (Tchaikovsky and Rachmaninov) caught the public fancy to the extent of a thumping ovation, but of princely artistry the music itself gave little to show. Ten years should make a world of difference to Cliburn. I admire his fine achievement and his undoubted gifts, but they must be a springboard to future development and clearer evidence of his interpretative power.

The Juilliard Symphony Orchestra under Jean Morel, en route to the Brussels Universal Exhibition, stopped off in England long enough for a Royal Festival Hall concert and half a dozen others in provincial cities besides. Some of their playing lacked finish of ensemble, but their individual talent, in works like Elgar's "Enigma" Variations and the second suite from Ravel's "Daphnis and Chloë," revealed an impressively high standard of accomplishment.

■ Outside London the summer festivals have been flourishing. Aldeburgh premiered Benjamin Britten's "Noye's Fludde," a musical setting mostly for children (both as singers and musicians) of a 14th-century "miracle play" —hence the medieval English title for "Noah's Flood." It is a charming and often curiously moving miniature opera, designed for churches where the congregation can join in three well-known hymns woven into the score, and displaying some fascinating novelties of orchestration.

Glyndebourne deserves a special report to do justice to an opera festival where standards are among the highest in Europe. Its "Falstaff" production, with Welsh baritone Geraint Evans comparable to Stabile in the title part, was an absolute winner. So too an excellently-cast "Figaro" (Evans again) and a lively revival of Stravinsky's "The Rake's Progress" conducted by Paul Sacher. Bath resumed its fes-

After the gala performance of "Aida" at London's Covent Garden, REGINA RESNIK *(Amneris) and* LEONTYNE PRICE *(Aida) are congratulated by colleague* JESS WALTERS. *Our London critic gives his report above on Miss Price's Covent Garden debut.*

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tival after a three-year lapse, and Ingestre extended to 10 days its novel attraction of professional opera inside the Great Hall of a stately Jacobean mansion, home of the Earl of Shrewsbury, premier Earl of England, who runs the festival himself.

NOEL GOODWIN

BRUSSELS

■ Wanting to review all the concerts in Brussels this summer is like trying to empty the ocean with a teaspoon! About fifty nations are represented at the Fair, and each is giving us the best it can in opera, ballet and concerts. Every day half a dozen interesting events take place. Furthermore, each country has been giving a special festival to celebrate its national day. We recently had an Italian week, including the visit of the La Scala company from Milan with Renata Tebaldi as "Tosca" and a good performance of Verdi's Requiem. Several German orchestras offered first-class programs. The National Orchestra of Madrid is expected, while Chinese, Portuguese and French ballets are following one another. Naturally, Belgian opera, ballet and concerts are going strong.

The Russians are presenting a nonstop show in which the Bolshoi Ballet is shining to the full. Their performance of the Prokofieff ballet, "Romeo and Juliet," will live long in our memory. In Galina Ulanova, they have one of the best women dancers of the day.

The U.S. presented a national week to celebrate the Fourth of July. It started with a successful piano recital by Byron Janis and then, four days in succession, we had the Philadelphia Orchestra with Eugene Ormandy conducting. This remarkable ensemble was greeted with enthusiasm. Isaac Stern was the soloist for the first three concerts, playing Mendelssohn, Brahms and the Barber concerto. The third concert on the Fourth was attended by former President Herbert Hoover who made a brilliant speech remembering the dark days of 1914 when he founded the Committee for Relief in Belgium. The last concert presented, for the first time in Brussels, the young American pianist Van Cliburn. His visit had been eagerly awaited, and a record crowd greeted him wildly before and after his magnificent rendering of the Tchaikovsky concerto. Queen Elisabeth was in the audience.

Let us finish by saying that if the musical "Carousel" did not appeal to the Belgian public, "Wonderful Town" to the contrary was a great hit.

FRANCIS DE BOURGUIGNON

FLORENCE

■ This year's Maggio Musicale (the 21st) had to battle financial and other odds greater than in previous years. But looking back on its two months of rather scanty offerings, one can only marvel that, in spite of it all, the festival was able to satisfy the colorful international public which flocks to this lovely city every year at this time.

Greeted at the airport by hordes of fans, ARTUR RUBINSTEIN *(with wife, daughter and son) pauses to talk with a reporter on his arrival in Poland for his first visit to his homeland in many years.*

The opening production, Rossini's "La Donna del Lago," was scheduled for last year but casting difficulties caused its cancellation until the current season. It is hardly an opera to enrich our regular repertory, and neither does it add to the glory of Rossini. Suffering from an exceptionally clumsy libretto based on Walter Scott's novel, it offers some nerve-wracking music and its extreme length makes it a bore. The cast featured the exceptionally fine voices of Rosanna Carteri, Cesare Valletti, Eddy Ruhl, and new contralto, Inez Comparez.

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Mozart's "Abduction from the Seraglio" and "Marriage of Figaro" were given remarkably good performances, although the wisdom of presenting them at a Florentine festival is questionable. An all-German ensemble presented them in German, a fact which (especially in the Italianate "Figaro") made the Italian audiences rather unhappy. Casts were excellent, but the real hit was scored by the Karlsruhe conductor, Alexander Krannhals, who was acclaimed as one of the finest Mozart interpreters ever to appear here.

In the midst of some unimportant recitals, Renata Tebaldi's proved a sensation, although there were some objections to her "popular" concert programming.

■ The series' most interesting evening, however, was the presentation of three modern one-act works. Luigi Dallapiccola's opera-oratorio "Job" made an unforgettable impression. Its religious fervor and passion and its dodecaphonic language make it akin to Schönberg's "Moses und Aron." The difficult and intricate score was brilliantly interpreted by Fernando Previtali, and Heinz Rehfuss gave a thoroughly convincing performance in the title role.

After this moving experience, the audience could hardly be expected to show as much enthusiasm for the two ballets which completed this modern bill of fare: Hindemith's somewhat static dance poem "Dāman" and Stravinsky's amusing but dated "Renard." The Italian choreographer Aurel M. Milloss staged both ballets and "Job" with great taste.

However, Mr. Milloss' staging for Puccini's "Turandot" was more in the style of New York's Radio City Music Hall. This last, beautiful creation by Puccini was strangled by a huge and over-elaborate production. Settings were exaggeratedly luxurious, costumes were resplendent, and people crowded the huge stage. The conductor, Gabrile Santini, seemed impressed by the overpowering stage, and his too slow tempi failed to extract much excitement from his excellent orchestra. The magnificent soloists, Gertrud Grob-Prandl as Turandot and Gastone Limarilli as Calaf, were hard put to stand out, while sweet-voiced Jolanda Meneguzzar as Liu was quite lost. In spite of it all, this production was a success, and the Maggio Musicale was saluted by all with the hope that, next year, its organizers would encounter fewer difficulties.

GISELLA SELDEN-GOTH

PARIS

■ The Theatre National recently presented the French premiere of Werner Egk's "The Revisor." The composer, who made the libretto from the comedy by Gogol, conducted. The opera uses the well-known German formula of a mixture of realism plus impressionism, and the score, written for a small orchestra, is clear and well-integrated with the text. The Slavic atmosphere is created beautifully by using folklore themes. The singers were all of high standard and (good news!) excellent comedians.

The first performance of the American Ballet Theatre was given at the Champs-Elysees Theatre before an artistic and socially elite audience. The program: "Theme and Variations" with music by Tchaikovsky, choreography by Ballanchine, and featuring the extraordinary talents of Lupe Serrano, Violette Verdy, and Erik Bruhn; "Paean" with choreography by Herbert Ross; and "Pillar of Fire" by Antony Tudor. The last two were very much criticized.

At the Opera-Comique, "The Barber of Seville" was produced with completely new settings and costumes.

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Pianist-teacher-accompanist JEAN VERD *is now back in Europe after his first visit to the U. S. in over 30 years. M. Verd's public performances are rare, but he has lately embarked on a recording career with Zodiac Records and is active in European musical life.*

Especially applauded was the perfect Figaro of the baritone Massard. New ballets were also given: "Nuages et fetes" by Debussy, Prokofieff's "Classical" Symphony, "Freres Humain" with music from Gershwin's "Rhapsody in Blue," and Honegger's "Suite Archaique." All ballets were given by Opera-Comique artists, and most of this program will probably be seen during their grand tour of the U.S.S.R.

Two great pianists filled the Palais de Chaillot with enthusiastic crowds: Robert Casadesus, who is at the pinnacle of his glory, and Van Cliburn, making his debut there. Cliburn's program was the 1st Piano Concerto of Tchaikovsky and the 3rd Concerto by Rachmaninoff. He was accompanied by the Societe des Concerts, Andre Cluy-

SUZANNE DEMARQUEZ

STOCKHOLM

■ The 7th annual Stockholm Festival this year included a number of opera performances by the Stockholm Opera in addition to concerts by the Stockholm Philharmonic Orchestra, the Swedish Radio Orchestra, and a number of guest ensembles.

The Stockholm Opera's productions were excellent. Berlioz' "The Trojans" with Kerstin Meyer, Kjerstin Dellert and Set Svanholm was conducted by Herbert Sandberg and produced by Harald Andre. "The Barber of Seville" presented Margareta Mallin as a dramatically and musically well-behaved Rosina. Arne Tyren created a distinguished Bartolo, but Ingvar Wixell, as Figaro, seemed to be hampered by Goran Gentele's far too restless production which did not do justice to Rossini's sparkling music. The success of "Boris Godounov" was due to Sigurd Bjorling's perfect study of the frightened Czar. Bjorling also appeared with great distinction as Hans Sachs in Wagner's "Die Meistersinger" with Aase Nordmo-Lovberg as a noble and somewhat naive Eva and Anders Naslund as an excellent Beckmesser. The opera's director, Set Svanholm, appeared as Walther and gave an outstanding performance. "Tristan und Isolde" featured the noted Swedish soprano Birgit Nilsson and Set Svanholm. Guest conductor Albert Wolff from the Opera Comique in Paris, conducted Charpentier's 50-year-old, somewhat passé "Louise" with particular care. In the title role, Elizabeth Soderstrom was dramatically and lyrically lovely, and Lars Billengren, making his debut as Julien, revealed a beautiful lyric tenor voice which, however, is not completely ready for professional use.

At the Drottningholms Palace Theatre near Stockholm, Albert Wolff presented perhaps the noblest opera performance of all: Gluck's "Orpheus and Eurydice," with Kerstin Meyer earning great praise for her Orpheus, and Elizabeth Soderstrom (Eurydice) and Busk-Margit Jonsson (Amor) completing the trio in splendid style. At the same theatre, Edith Oldrup, Ingrid Eksell, and Arne Tyren presented Alessandro Scarlatti's "Il Trionfo dell'Onore."

■ Among the concerts should be mentioned those by the Capella Coloniensis. This orchestra, founded a few years ago by the Cologne Broadcasting Company, is particularly interesting because its members play instruments of the 18th Century. Their program included music by Bach and Handel.

Isaac Stern was soloist in Beethoven's Violin Concerto with the Stockholm Philharmonic Orchestra under Paul Kletzki. Stern presented himself once more as a thoroughly noble member of the musical world's elite. At a following concert he acted as both conductor and soloist.

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Here and There

By MARY CRAIG

CAMILLA WILLIAMS *follows a busy summer with an early autumn departure for her ANTA-sponsored African tour. Camilla will Thanksgiving in Morocco, Christmas in Nairobi, and, we hope, have a chance to enchant the Egyptians. This lovely Ambassadress of song has had previous successes in far-away places (including Iceland) and is a favorite in Vienna.*

Tenor **William Lewis** writes from London, where he is appearing on TV in the Sid Caesar Show, that he has been signed to replace French singer Georges Guetary fortnightly over BBC-TV singing ballads and opera excerpts. "Bill" is doing five telefilms in addition to his live shows before August 25.

Jerome Hines, who towers in statue and voice over many of today's basses, will sing Gurnemanz in "Parsifal" during the Wagner Opera Festival in Bayreuth, Germany, this summer.

After his stint July 28, on Opera Night at the Lewisohn Stadium, **Carl Palangi,** bass-baritone flies to Europe to sign contracts for the dates he can make available during his already-booked 50-concert seasonal tour.

Dina Paisner, who has been doubling in roles in the startling production of "Blood Wedding" at New York's Actors Playhouse, innovated a reading of her "Moon" part in the play. The soprano contrived a half-sung, chanted version of her lines that contrasted with her other role, "The Mother," and added spine-chilling "grues" to the performance.

A note from **Willard Straight** brings news of his tour through Mexico and Central America, a combined pianistic and vacation schedule. Willard is temporarily centering his interests and his recitals in and around Fort Worth, Texas, until the summer's end when he returns to New York City to commence his winter engagements.

Leopold Stokowski has returned from a series of concerts in the Soviet during which, at the invitation of the Minister of Culture, the conductor guested with major orchestras programming many American compositions which he states were received with enthusiastic approval by the large audiences applauding the Stokowski appearances. In addition to conducting the Ukranian National Symphony, the Radio Orchestra of Moscow, the Leningrad Philharmonic, Stokowski led a concert of the famous Balalaika Orchestra in Leningrad.

There was a lot of excitement around a Montreal bus-stop during the Met's tour of Canada and environs. Seven-year-old Marielle Pelletier (any kin Wilfrid?) was snatched from the side of her parents while awaiting transportation; bundled into a pseudo-Japanese kimona, and rushed on stage to appear as **Antolnetta Stella**'s "Trouble" in the Butterfly performance. Seems the small lad originally cast had the screaming meemies at the sight of footlights. Out tore a frantic stage manager shouting "Give me one of your children!" (or was it, "A child, a child! My kingdom for a child!") And Marielle became spontaneously famous as the girl who (press) "saved the Met." P. S. They missed the bus.

The Aida of last month at Randall's Island in New York City was given a second performance on July 26. **Rina Telli,** again the lead soprano, with **Betty Dubra** as Amneris, struggled over the love of her tenor **Consiglio,** the Rhadames. **Enrico Leide,** one of our favorite people, conducted.

THELMA MATESKY'S *score for the musical mystery play "Brownstone" (book by Dan Harvey) was a recent triumph at the Beechwood Theatre of Scarborough-on-Hudson. On Nov. 18, the soprano will be heard in recital at N. Y.'s Town Hall in a program of art songs and the first performance of her own setting of several "Sonnets from the Portuguese."*

(*Left*) *Soprano* MARCELLA POBBE, *who bowed at the Met this past season as Mimi in "La Bohème," wears one of her exquisite gowns from the Ines Da Roma collection. Mme. Da Roma designs for Albanese, Stella and many other singing artists. Mme. Da Roma is the wife of Alessio De Paolis, this season celebrating his 25th year as a Met baritone. Daughter Alexandra is the Da Roma designer.*

. . . *Mezzo* MIGNON DUNN *and soprano* MARIE TRAFICANTE (*right*) *sing classic Bach airs in a baroque setting. These attractive young artists have an exciting season ahead: Miss Dunn in New York City, Miss Traficante in Milan, Italy. Official announcements will be released soon.*

SCHOOL NEWS

By GID W. WALDROP

Grant in Musical Science to MIT

How far out of tune should violinists play in a symphony orchestra? This paradoxical question will be the kind of problem to be studied scientifically at Massachusetts Institute of Technology under an $80,000 grant made by the National Association of Music Merchants for research in musical acoustics. Although there have been musicians for thousands of years, relatively little is known about what music really is, according to Dr. Melville Clark, Jr., who will be chairman of the committee in charge of the research.

"If all of the violinists in an orchestra played the same note in exactly the same way, the sound would be that of a single violin amplified," explained Dr. Clark. "Of course, they must play very close together in order to produce good music, but they play just far enough apart—in pitch and timing—to achieve a richness, an aliveness, which they would not have if they were playing precisely alike.

"This minute difference, which no musician could measure by ear, makes a great deal of difference in the sound of instruments. In the laboratory we hope to be able to make exact measurements of such elements. Scientific analysis, we believe, will lead to discovery of the elements of basic importance to musical tones. Such research should enable the makers of musical instruments to improve them and perhaps even to invent new kinds of instruments. It may prove to be of help to musicians and to the designers of concert halls. We are very happy that the association has demonstrated such interest in this kind of basic research. It is most unusual for a group of retailers to show such interest in scientific research in a field related to their business."

Newbold Morris Discusses Artist's Role at Mannes College

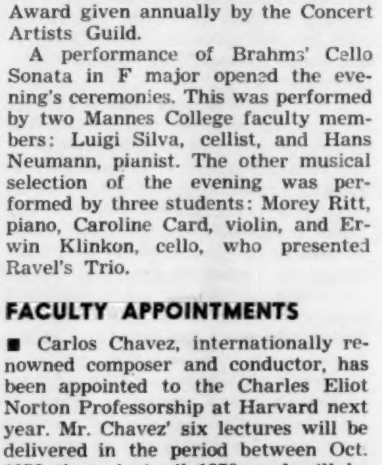
"The Role of the Artist in International Diplomacy" was the topic of the commencement address which The Honorable Newbold Morris, former President of City Council, Chairman of the Board of New York City Center of Music and Drama, and Honorary Chairman of the Mannes College Development Fund, delivered at that institution's graduation ceremonies on June 19, 1958.

A class of fourteen received the first Bachelor of Science degrees ever to be granted by the Mannes College since the inception of its new status by charter of the University of the State of New York which occurred in 1953. Four members of this class have reached the final round in the competition for Fulbright Awards for study abroad. Several others have won other prizes and distinctions, such as the Town Hall Recital Debut Award given annually by the Concert Artists Guild.

A performance of Brahms' Cello Sonata in F major opened the evening's ceremonies. This was performed by two Mannes College faculty members: Luigi Silva, cellist, and Hans Neumann, pianist. The other musical selection of the evening was performed by three students: Morey Ritt, piano, Caroline Card, violin, and Erwin Klinkon, cello, who presented Ravel's Trio.

FACULTY APPOINTMENTS

■ Carlos Chavez, internationally renowned composer and conductor, has been appointed to the Charles Eliot Norton Professorship at Harvard next year. Mr. Chavez' six lectures will be delivered in the period between Oct. 1958 through April 1959, and will be concerned principally with the creation, understanding, and enjoyment of music. The Charles Eliot Norton Professorship is a professorship in poetry (poetry being broadly defined to include literature, the plastic arts, and music). Among the incumbents who have been honored in previous years were included T. S. Eliot, Robert Frost, Thornton Wilder, e. e. cummings, Ben Shahn, and Igor Stravinsky, Paul Hindemith, and Aaron Copland.



MISS SHIRLEY VAN BRUNT, *Dean of Mannes College, addresses the graduating class, while commencement speaker Newbold Morris and President Leopold Mannes listen.*

■ Dr. Myron Schaeffer, American musicologist and theoretician, has been appointed assistant professor of music in the Royal Conservatory's Faculty of Music, University of Toronto.

■ Prof. John M. Kuypers, University of Illinois School of Music, currently on leave from the university, has been granted a year's extension of leave to teach at Dillard University, New Orleans. His duties at the Negro institution, beginning in September, will include direction of the Dillard University Choir.

■ Daniel Moe, professor of Sacred Music and director of choral activities at the University of Denver, was recently elected president of the Lutheran Society for Worship, Music and the Arts at its national conference in Minneapolis.

■ The Cornell College Conservatory of Music at Mt. Vernon, Iowa, has announced the appointments of Robert Thayer as assistant professor of music and director of the college band and orchestra and Lisa Takacs, instructor in piano. Thayer comes from Friends University in Wichita, Kansas, where he directed a band and orchestra. Miss Takacs recently received her Master's Degree in Piano Literature from Michigan State University.

■ James S. Ballinger, a graduate of the Oberlin College Conservatory of Music and a former Navy pilot, returned to the College this month as Assistant to the Director of the Conservatory. Director David R. Robertson announced that Mr. Ballinger is taking over the duties of Paul O. Steg, who will accompany the junior class of the Conservatory to Salzburg, Austria, this fall, acting as coordinator of the class's year in residence at the world-famous Mozarteum there.

■ Peter Mennin has returned from Italy in early July to assume his directorship of the Peabody Conservatory of Music in Baltimore. He has

left the Juilliard School of Music, where for eleven years he was a member of the composition department. Prior to Dr. Mennin's arrival in Baltimore, faculty appointments effective with the fall term opening were announced. These include Elmer Nagy, who becomes head of the Peabody Opera department following the resignation, because of illness, of Felix Brentano. Richard Kay, first cellist of the Baltimore Symphony, joins the staff, as do Gail Valentine and Charlotte Feer, both additions to the Dance Department.

■ Easley Blackwood, 25-year-old Indianapolis composer who has won major awards, has been appointed an instructor in the department of music of the University of Chicago, Grosvenor Cooper, chairman of the department, announced.

■ Dr. W. F. Lee, chairman of the Sam Houston State Teachers College, Huntsville, Texas, has announced the appointment of William F. Wilson to the String Department of the music faculty. Mr. Wilson was formerly a member of the Louisville and Houston Symphony Orchestras.

STUDIO NOTES

■ Rose Raymond, pianist-teacher, has returned from a tour as adjudicator in the annual contests sponsored by the National Guild of Piano Teachers. While in Michigan, she had the pleasure of attending the final concert of the season's series played by the Allen Park (Mich.) Symphony orchestra which is directed by composer-conductor Arthur Stephan, a former pupil of the Rose Raymond studios in New York City. Stephan has been in full charge of the orchestra since 1954.

■ Ernesto Berumen, eminent concert pianist and teacher, presented four artist pupils in recital at Carl Fischer Sky Room June 29th. Participating in an applauded program of delightful numbers featuring classic, romantic and modern schools of composition were Sarah Masterson, Mary Frances Wood, Dika Golovatchoff and Richard Aslanian.

■ Homer G. Mowe, nationally known teacher of singing, is now holding summer master classes plus a heavy schedule of private lesson instruction for organists, teachers and vocalists in his fifth season at the Organ Institute, Andover, Mass. He will re-open his New York Studio in September, beginning also his assignments at Hartt College of Music of the University of Hartford, Conn. Mr. Mowe is a former Chairman of the American Academy of Teachers

HOMER G. MOWE

of Singing, a founder and past president of the National Association of Teachers of Singing and past president of the New York Singing Teachers Association.

CONTESTS

■ The Carl Flesch Medal Competition for violin will be held in London on Nov. 4. Prize includes orchestral engagements. Deadline: Sept. 30.

■ In connection with the International Courses for Modern Music, the 1958 competition for the Kranichstein Music Prize for Piano and Clarinet will be conducted in Darmstadt, Germany, Sept. 2-13.

■ A four-month-long search to discover new operatic talent in the five state Chicagoland area was launched recently by the Illinois Opera Guild in cooperation with WGN-Radio. Winner of the "on the air" contest will receive $1000 scholarship.

■ The Associated Music Teachers League, Inc., announced the first Aaron Orenstein Award for an original composition of two or more movements comparable in difficulty to the Ravel Sonatine. Prize is $250 and a Town Hall performance. Deadline: Dec. 31.

■ Applications will be accepted until Nov. 30 for the 1959-60 Opportunity Fellowships by the John Jay Whitney Foundation. Awards ranging from $1,000 to $3,000 are given to U. S. citizens of special ability who have not had full opportunity to develop their talents because of arbitrary barriers.

■ The Musicians Club of New York will hold its fourth annual Artists Contest for American born pianists, ages 18 to 30, offering awards of $700 and $300. Deadline: Sept. 15. Write to: Mrs. Adelaide Eakin, 350 W. 57th St., N. Y. C.

AWARDS

■ The Alumni Association of the High School of Music and Art inaugurated an annual award to graduates who have distinguished themselves in the field of music and art by presenting the first honor to violinist Joyce Flissler.

■ Michael Kassler has received second prize of $1500 in the Student Composers Radio Awards 1957 sponsored by BMI.

■ The University of California has awarded Alfred and Lily Alice Hertz Memorial Scholarships for 1958-59 to Martin Chusid, Nathan Schwartz, Jean Zeiger, Martin Picker, Robert P. Morgan, Robert Findlay Cockrell and Jerome Rose.

■ The Naumburg Musical Foundation celebrated the tenth year of American Music Recording Awards with the selection of Robert Helps' Symphony No. 1 as the 1958 winner.

■ Both the $1,000 John Golden Award for musical composition and first prize in the national competition sponsored by the Salt Lake Philharmonic were presented to pianist-composer Linda Babits, 17, who performed her winning "Western Star" concerto with the Salt Lake Philharmonic on July 16.

Soprano SOPHIA GINN *will be presented in recital on Sept. 30 as winner of the 1958 Town Hall Recital Award by the New York Singing Teachers Association.*

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■ Ramon Zupko has won first price in the chamber music and choral music categories of the 16th Annual Young Composers Contest of the National Federation of Music Clubs. Second prize-winners are James Willey for chamber music and Philip Corner for choral works.

■ The National Federation of Music Clubs has also awarded summer scholarships. Clyde Bantz, 17, will study at Indian Hill Workshop in Stockbridge, Mass., as winner of the Francis Rogers vocal scholarship, and violist Linda Jean Speck, 16, replaces Doris Horst as winner of the 1958 Hinda Honigman Scholarship of the Federation of Transylvania Music Camp.

Seven top artists of the EASTMAN SCHOOL OF MUSIC *joined in a special concert on July 8 as part of Rochester's summer music season. L. to r.: Oscar Zimmerman, Ronald Leonard, Armand Basile, Joseph Mariano, Millard Taylor, Francis Tursi, Eileen Malone. During the 5-week concert series, Dr. Frederick Fennell conducted the Eastman Chamber Orchestra.*

COLLEGE PRODUCTIONS AND FESTIVALS

■ The Juilliard Orchestra, resident student orchestra of Juilliard School of Music, is currently making its first European tour. The tour is being undertaken in cooperation with the President's Special Internation Program for Cultural Presentations. Conducting responsibilities during the tour, twenty-two concerts in five countries, are being shared by Jean Morel and Frederick Prausnitz. The tour opened in England on June 29, with a concert in Tunbridge Wells. This was followed by appearances in London, Brighton, Coventry, Cardiff, Wolverhampton and Leicester. The orchestra played five concerts in the U. S. Pavilion at the Brussels Fair and represented the United States at an International Meeting of Youth Orchestras held at the Fair. Following its Brussels performances the orchestra travels to Germany and Austria for additional appearances.

■ A series of concerts, recitals and lecture demonstrations given during the month of July at DePaul University's new Frank J. Lewis Center, included recitals by outstanding members of the school's artist faculty: Dean Arthur Becker in joint recital (piano and organ) with his wife, Barbara; Paul Stassevitch, violinist, and conductor of the De Paul Symphony Orchestra and Thaddeus Kozuch; lecture demonstrations by Earl Truxell, Pittsburgh pianist, composer and teacher (piano methods and studies); and Dr. Lucien Caillet, musical and educational director, G. LeBlanc Corp., Kenosha, Wis. (band problems and technics, orchestration and conducting); and a concert by De Paul Summer Chorus, Rene Dosogne, conductor.

■ Rudolph Reuter, presented jointly with John Frederickson, violinist, on the American Conservatory Faculty Recital Series in Lyon-Healy Recital Hall recently, highlighted the program with his sensitive, virtuosic performance of Schumann's "Carnaval." Other composers represented on Mr. Reuther's portion of the program, were Bach. Saint-Saens, Chopin, Schubert, Carpenter, Granadas and Tcherepnin. Mr. Frederickson gave admirable performances of works by Vivaldi-Respeghi, Tchaikovsky, Suk, and Khachaturian (Concerto in D minor).

■ The 10th annual National Band Conductors Conference was held at the University of Michigan, July 14-18. The event, which is the largest summer band conductors' conference in the country, was offered by the U-M Summer Session without registration fee as a public service to teachers and conductors of music. Attending will be around 500 leaders of school bands in elementary, secondary schools and colleges. Approximately 25 states will be represented.

■ Boston University played host in July to more than 250 delegates to the Biennial National Conference of Methodist Musicians held at the University's School of Fine and Applied Arts.

■ On July 15, the Baltimore Museum of Art presented a unique concert, the first in its summer series of Rose Garden Concerts. A twenty-piece chamber orchestra, selected from Baltimore Symphony members, played under the direction of Elliott Galkin, Assistant Professor of Music at Goucher College and Director of the Peabody Conservatory Orchestra. The program featured the first performance of "Prelude and Finale for Chamber Orchestra," composed especially for the occasion by Robert Hall Lewis of the Goucher College Music Department.

■ Calvin College, Grand Rapids, Mich., has announced the Fourth Summer Conference on Church Music for Aug. 19-22. Seymour Swets, head of the Music Department of Calvin College, will be director of the Conference.

■ Well-known concert artists Leonard Pennario, piano, and Henri Temianka, violin, presented a cycle of Beethoven Violin and Piano Sonatas at the University of California at Los Angeles in late May.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Young TASKER POLK, *descendant of the 11th President of the U.S., recently received his Guild High School Diploma and gave a recital at East Carolina College where he is a student with Robert Carter. . . . (Left)* SUZANNE WILLIAMS, SUSAN HOBSON, SUSAN HEIMBACH, ANGELA HOOVER *with Guild Adjudicator* DR. ILIFF GARRISON. *All four are pupils of Alma Leighty of Altoona, Pa., all Guild H.S. Diploma winners, three are Paderewski Medal and Scholarship winners. The girls play in their school bands, sing in choirs, have outstanding scholastic records.*

Genhart Pupils Win Honors

It would need an entire issue of the MUSICAL COURIER to print the recital programs and orchestral appearances of the pupils of Cecile Genhart, head of the Piano Department of Eastman School of Music. One of her graduates, Anne Koscielny of Jacksonville, Fla., a former Guild Winner in the High School Diploma class, was given a five-minute ovation when she appeared with the Eastman-Rochester Orchestra, and she now goes to Vienna on a Fulbright Award. William Carter, in a recital which was one of the elements towards obtaining a Doctor of Musical Arts degree, was assisted at the second piano by his wife, Patricia Staffel Carter, a Paderewski medal Guild winner from San Antonio.

Mrs. Schnall Charter Member

Mrs. Emanuel Schnall is known in every New York teacher's organization and almost every workshop as one of the busiest participating members. For over twenty years she has entered large numbers of pupils in Guild auditions and they have won high honors and prizes. This year her composition pupils, Martin Bard and Lynn Drukatz, have recently received cash prizes in composition from both the National Guild and Federation of Music Clubs.

Items

Two recitals by pupils of Mrs. Edwin Hughes were given June 22 at the Hughes studios on 79th St. Betty Cella and Virginia Reid, granddaughter of Mrs. Virginia Ryan of New York and Texas, were the two performers. Attendance at the Hughes' six-weeks Master Class is larger than ever this year, with pianists from all over the United States.

Luisa Stojowska played compositions by Paderewski and Sigismond Stojowski in the "Hands Across the Sea" program of WNYC beamed to Poland.

The annual Bach Festival sponsored by the Friday Morning Musicale of Tampa, Fla., under the chairmanship of Mabel M. Snavely, was made up entirely of ensemble numbers.

William J. N. Stokes, pupil of Virginia Caruthers gave a recital at the High School Auditorium of Graham, North Carolina. He has played in Guild auditions seven years and expects to major in music at the Eastman School, Rochester.

JOHN OWINGS *recently received a $200 prize and appearance with the San Antonio Symphony in competition with 35 instrumentalists. Mr. Calvert, Pres. of Joske's, made the presentation with conductor Victor Alessandro. 15-year-old John is a pupil of Karl Leifheit who was a first prize winner as "Playing Guild Teacher" of the year in 1955.*

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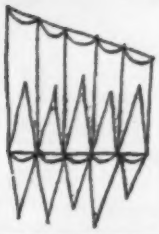

SACRED — SECULAR

Leon Carson

Sacred

O BE JOYFUL IN THE LORD, Searle Wright. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York $.20

An interesting *Jubilate Deo* for 4-part (SATB) mixed voices; familiar text from Psalm 100. The music is spontaneous and moves along at a fairly rapid tempo, in the main enhancing the spirituality of the words. While the singing range and tessitura are generally normal, to prove effective in rendition the anthem requires a finely-balanced, well-trained, musicianly choral ensemble. Score well marked for interpretive purposes. Suitable for general or festival use. 8 pages.

VARIANTS FOR "ST. ANNE," Norman Coke-Jephcott. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York $.25

A musicianly set of variations for 4-part (SATB) mixed voices, based on William Croft's hymn and Isaac Watts well-known text, "O God, Our Help in Ages Past." Organ accomp., with optional parts for 3 trumpets and timpani. The foregoing includes three well-harmonized verses, followed by a long organ interlude, a fourth verse of the hymn with soprano descant, a fifth verse, a long organ or joint instrumental Fanfare, and concluding with the final verse with full strength of unison choir and organ. Suitable for general or special service. Vocal range and tessitura easy. 12 pages.

LORD JESUS, WHEN WE STAND AFAR, David Stanley Smith. Mercury Music Corp., N. Y. $.20

A short, melodious anthem of four pages, simple but effective in its composition, for 5-part (SSATB) mixed chorus. Text by Bishop Williams Howe. Organ accomp. Opens with unison tenor and bass parts, followed by full chorus. No incidental solos. Singing range and tessitura easy throughout. Suitable for use by large or small average choir, and for general service.

DRAW US IN THE SPIRIT'S TETHER, Harold W. Friedell. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York $.20

A well-harmonized anthem with deep religious feeling for 4-part (SATB) mixed chorus; set to appropraite text of 'B.R.' Organ accomp. Opens with two pages of unison singing for men or women, or both, followed by full chorus. Normal voice range and tessitura. For general use of communion service by average choir. 7 pages.

LET NOT YOUR HEART BE TROUBLED, Frederick Stanley Smith. M. Whitmark & Sons, N. Y. $.22

These familiar words from St. John 14 have effectively been set to music in an anthem calling for 4-part (SATB) mixed voices. Organ or piano accomp. The music is consistently written for the voice, as regards range and tessitura. Contains short incidental soprano solo. Suitable for use by average church choir, for general or communion service. 6 pages.

GLORY BE TO HIM, John Frederik Peters (1746-1813). Brodt Music Co., Charlotte, N. C. $.30

An anthem out of the great general Moravian Anthology of sacred music, for 5-part (SSATB) mixed voices, with elaborate organ accomp. It is edited in splendid fashion by Donald M. McCorkle. The music is vital and inspiring, well-harmonized and set to impressive text from II John 2:25 (Moravian East Litany). While its use is particularly appropriate for the Eastertide, it is equally so for general use where an anthem of large proportions is desired for the church agenda. Originally scored for SSAB, but may be sung by SATB or SSAB. Vocal range and tessitura normal. 14 pages.

ILLUMINA NOS, Gesualdo-Stravinsky. Boosey & Hawkes, N. Y. $1.00

A finely-prepared edition of the last 'sacred song" from the book of Sacrae Cantiones (1603) for six and seven voices. The missing Sextus and Bassus parts of the foregoing have been composed by Igor Stravinsky. To be sung *a capella;* piano accomp. for rehearsal. A splendid preface by Robert Craft. Stravinsky's music for the two missing parts is an homage to Gesualdo, whose work he admired. The result, including some additional minor adjustments in the original work, makes for a composition of admirable homogeneity, for use in a service to be sung in the midst of a liturgical atmosphere, enhanced by competent vocalists under sympathetic, artistic direction. The music throughout is agreeable to normal vocalization. 18 pages.

Secular

LOVE ISN'T AS IT ONCE WAS, Hahiet. Summy-Birchard Pub. Co., Chicago. $.25

A humorous 16th Century chanson (Amours ont changé de façon) for 4-part (SATB) mixed voices, the transcription of which reflects faithfully the original, without transposition or correction. French text included. It is a light song, bright and lilting, with imitative passages between the pairs of voices, and requires careful handling of the imitation of the sound of coins being shaken. Range and tessitura easy. To be sung *a capella*; piano rehearsal accomp. 5 pages.

BECAUSE YOUR VOICE, Jacob Avshalomov. Galaxy Music Corp., N. Y. (Agents Highgate Press) $.20

An interesting 4-part (SATB) composition set to the unusual text of James Joyce. To be sung *a capella*; piano rehearsal accomp. The harmony is well-planned and the vocal dynamics conservatively effective. Easy voice range and tessitura. Dur. 2 min. 4 pages.

WIDDECOMBE FAIR, Tr. and Arr., J. Raymond Henderson. Carl Fischer, Inc., N. Y. $.20

Here is an *a capella* chorus for mixed voices, 4-part (SATB), of a varied, rollicking and then more sombre composition, being transcribed and arranged from an Old English folksong, the little story being built around Tom Pierce's old grey mare. Optional piano accomp. Easy vocal range and tessitura. An excellent choral piece. Dur. 1 min., 50 sec. 5 pages.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Several books that come under the heading of Americana have been recently published. and they make an interesting grouping. Most unconventional, in that it apparently is the first full-length book of its kind, is *Culture under Canvas—The Story of Tent Chautauqua,* by Harry P. Harrison, as told to Karl Detzler (Hastings House, 287 pp., $6.50). Harrison, back in 1903, joined up with the first chautauqua and was associated with the movement until its demise in the early 1930's. For the benefit of the younger generation, a chautauqua used to be the most popular form of entertainment in rural America until radio, movies and other late-comers pushed it out. Musicians, lecturers, politicians, dancers, magicians, comedians — you name it; all were on the chautauqua circuit, going from city to city on specified tours and doing their acts under canvas.

"Culture Under Canvas" is not a book about music, though there are some rattling good anecdotes about such famous singers as Schumann-Heink. (She once insisted on returning a deficit to a chautauqua manager when the house failed to come up to expectations. "If you stay in this business," she told Harrison, "is one thing to learn. Never let them lose money on you. If Schumann-Heink go out now and sing like the angel, and that man he lose money, then Schumann-Heink, she no good! Her voice, it is *kaput*. But if Schumann-Heink go out and sing off-key and the management make money, then he tell everybody, 'Schumann-Heink, she sing like the angel.' ") The author, naturally, spends much time discussing the great chautauqua figures—William Jennings Bryan, Taft, LaFollette, Strickland Gillilan, Opie Read, Jess Pugh and the others. But there is enough about music and musicians to make the book a legitimate entrant into these columns. Detzer has done a readable, frequently amusing and nostalgic piece of writing. The book is crammed full of anecdotes and the flavor of a vanished America.

■ Entirely concerned with music is Hazel Meyer's *The Gold in Tin Pan Alley* (J. .B Lippincott, 258 pp., $3.95). This is, in a way, an inside story about the popular music industry, written by a woman who has worked in the field and knows something about research. Almost every aspect is considered: the history of Tin Pan Alley; how it was named (Miss Meyers discusses the three legends); the evolution of the big houses; ASCAP vs. BMI; the ins and outs of song-plugging; the "payola" (an absorbing and rather horrifying chapter); the role of the disc jockey. Brightly written, "The Gold in Tin Pan Alley" is a contribution to Americana. So is André Hodeir's *Jazz: Its Evolution and Essence,* translated by David Noakes (Grove Press, 295 pp., $1.45 for paper-back edition, $3.50 for hard-bound). The French have always taken jazz seriously, and Hodeir is no exception. His entire sixth chapter is devoted to an analysis of Ellington's "Concerto for Cootie" that in terminology, thoroughness, diagrams and musical illustrations would do credit to Tovey writing about Beethoven's "Grosse Fuge." Alluding to Descartes, Hodeir hopes that his book will become, "in its small way, the *Discourse on Method* of jazz." A jazz musician himself, Hodeir's views and opinions are thoroughly professional. This is a sober book, as jazz books go, and will be read with interest by those musically-equipped aficionados who know something about technique and terminology.

■ Vernon Loggins' *Where the World Ends* (Louisiana State University Press, 273 pp., $3.95) is the last of the month's contributions to musical Americana. This is a biography—the first in many years—of Louis Moreau Gottschalk. Such a book was needed, for there is no definitive biography of the New Orleans-born pianist and composer who was such a big figure in his day.

Unfortunately Loggins lets us down. Despite the vast amount of research he obviously has done, he does not make his character come to life. And Gottschalk was so colorful! His life span is 1829-1869. In his forty years he impressed such musicians as Berlioz and Chopin with his genius as a pianist; he composed some of the most popular morceaux any American ever wrote; his folk pieces, based on Negro and Latin American melodies and rhythms, were a startling anticipation of methods that Milhaud and Copland were to adopt three generations later. In addition he was a man of wit whose diary, "Notes of a Pianist," is a fascinating document of America in the Civil War period. But Loggins' frequently conventional and sentimental writing, and his seeming lack of desire to relate Gottschalk to his period, vitiates what could have been an important contribution to musical Americana.

■ *Miscellany*: The fourth volume of *The Franklin C. Brown Collection of North Carolina Folklore* has been issued by Duke University Press, 420 pp., ($7.50). This book contains the music of the ballads. . . . A facsimile edition of the 1624 German edition of Morley's *Canzonets for Three Voices,* with a scholarly introduction by John Earle Uhler, has been published by the Louisiana State University Press. . . . Angela Diller's *The Splendor of Music* (G. Schirmer, 214 pp., $4.75) is a book about piano teaching written by a woman of long experience. . . . Librarians and scholars should find of great value *Historical Sets, Collected Editions,* and *Monuments of Music: A Guide to Their Contents,* compiled by Anna Hariet Heyer (American Library Association, 50 E. Huron St., Chicago 11, Ill., 485 pp., $10.00); and librarians who have anything to do with music and phonograph records will be interested in *Code for Cataloging Music and Phonorecords* (American Library Association, 88 pp., $2.25).

(*Continued from page* 7)

By the foregoing, I do not mean to suggest that we should devaluate recorded music. On the contrary, we should be thankful that we have recorded performances of such a wealth of music available to us, especially to those for whom live performances are out of reach. My point is merely that recorded performances cannot replace the direct contact with the artist's personality. Only in the concert hall is this contact possible.

There is a great upsurge in music in this country. When I first came here 50 years ago, there were no open air concerts. Now, many communities have not only open air summer concerts but they support a great number of local symphony orchestras. Many schools and colleges, too, have taken a serious view of the cultural importance of music and have established substantial music departments.

Music is indeed being made in large quantities. I believe, however, that we should stress more quality, since quality is art's great purpose.

The commercial epoch in which we are living tends to level downward the dignity that belongs to great art. You, the students and performers of the future, must resist this trend.

If there are among you those who compose, I plead with you not to jeer at romanticism, as some contemporary composers are prone to do. So long as there is love in the world, there must be romance. Romance is beauty—without it there is no life, or life is, at best, hard and dull. By all means, let us have more romance in music!

■ Again, my hearty congratulations to the graduates. God speed you all on your various roads. You, the young generation, are the crusaders for Art. The destiny of music in America lies in your hands.

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